

Arranged for piano, voice and guitar.

20 CHART HITS

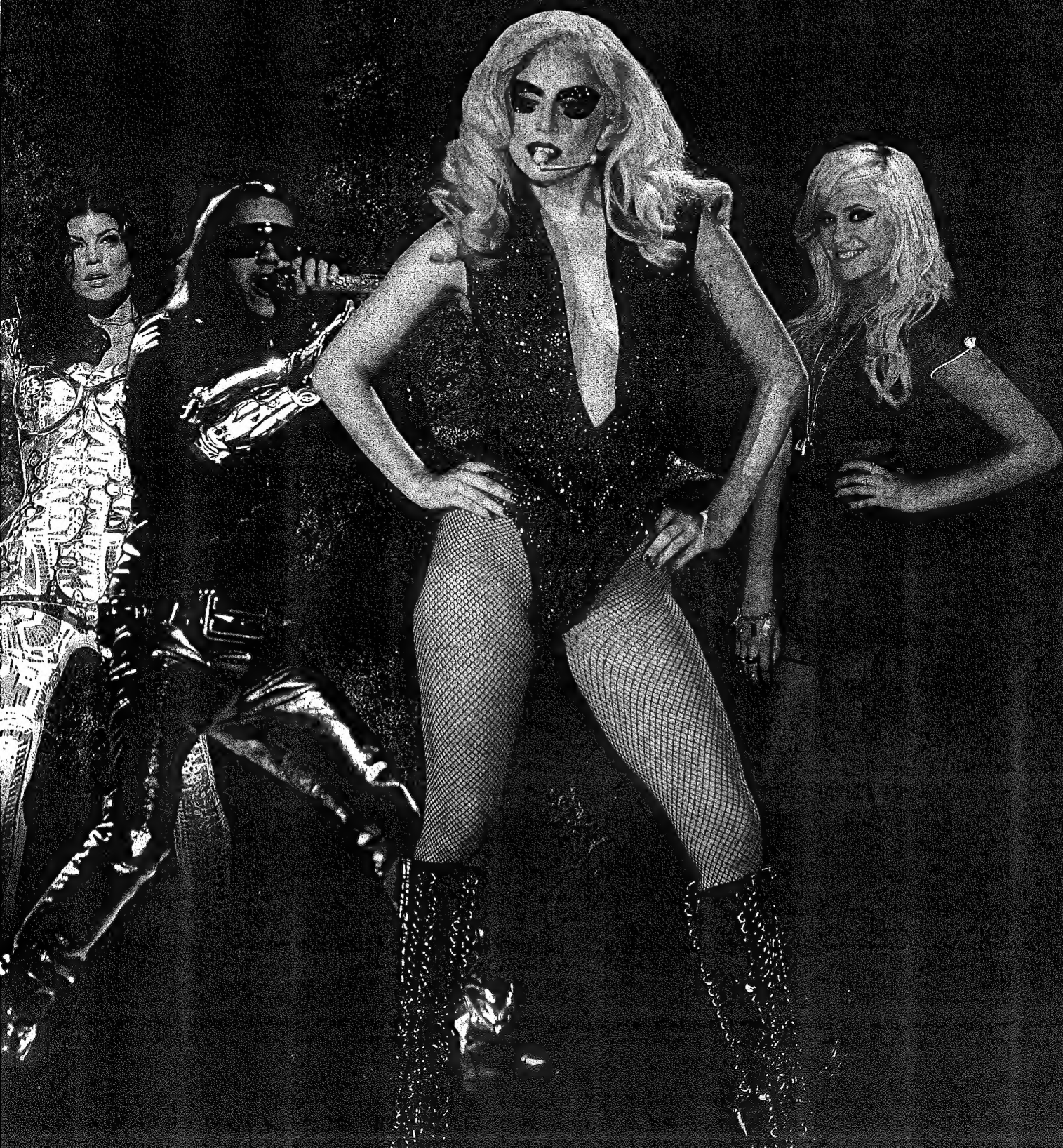
Including
I GOTTA FEELING
POKERFACE
DON'T STOP BELIEVIN'
& many more...



Arranged for piano, voice and guitar

20 CHART HITS

Including
I GOTTA FEELING
POKERFACE
DON'T STOP BELIEVIN'
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- BAD BOYS** Alexandra Burke feat. Flo-Rida 4
- BROKEN STRINGS** James Morrison feat. Nelly Furtado 12
- THE CLIMB** Joe McElderry 18
- CRY ME OUT** Pixie Lott 23
- DON'T STOP BELIEVIN'** Journey 28
- FIGHT FOR THIS LOVE** Cheryl Cole 48
- FIREFLIES** Owl City 34
- HALO** Beyoncé 42
- I GOTTA FEELING** The Black Eyed Peas 64
- I'M YOURS** Jason Mraz 55
- LITTLE LION MAN** Mumford & Sons 74
- MANY OF HORROR (WHEN WE COLLIDE)** Biffy Clyro 96
- NEW YORK** Paloma Faith 84
- POKER FACE** Lady Gaga 90
- SHE SAID** Plan B 110
- STARRY EYED** Ellie Goulding 118
- SWEET DISPOSITION** The Temper Trap 103
- TRY SLEEPING WITH A BROKEN HEART** Alicia Keys 124
- USE SOMEBODY** Kings Of Leon 132
- WHATCHA SAY** Jason Derülo 138

Bad Boys

Words & Music by Alex James, James Busbee, Larry Summerville,
Lauren Evans & Melvin Watson

♩. = 132

F⁵



12/8

(Bad boys, bad boys.)

A^{b5}



G^{b5}



F⁵



(Bad boys, bad boys.) Oh... (Bad

A^{b5}



B^{b5}



boys, bad boys.) Yeah, yeah, (Bad boys, bad boys.)

F⁵

1. Some peo - ple call them play - ers but I'm far from
 2. Some think it's com - pli - ca - ted, but they're straight up

A^{b5}G^{b5}F⁵

ter - ri - fied. _____ 'Cause some - how I'm drawn to dan - ger
 fun for me. _____ I don't need no ex - pla - na - tion,

A^{b5}B^{b5}F⁵

and have been all of my life. _____ It feels my
 it's noth - ing more than what you see. _____ My heart still

A^{b5}G^{b5}

heart's div - i - ded half - way 'tween wrong and right. _____
 feels div - i - ded half - way 'tween wrong and right. _____

F⁵

I know I'm play - ing with fire but I

B^bmD^b

C

A^b

Cm

don't know why. Yeah, the bad boys are al - ways catch - ing



my eye. (Ooh ay, ooh ah.) I said the bad boys are



al - ways spin - ning my mind. (Ooh ay, ooh ah.) E - ven though

Fm



Cm



Bbm



I know they're no good for me, it's the risk I take for the chem-

Eb



Fm



Cm



- is - try. With the bad boys al - ways catch - ing

Db



Eb



1.

F5



my eye. (Ooh ay, ooh ay, ooh ah.) Ooh, bad boys.

2.

F5



N.C.

I know you want me, shaw-ty, 'cause I'm a bad boy. Hey, sh-shaw-ty, can't help it she so so ad-

-dic - ted to them rough - er fel - las. With e - ven the al - pha - bet she on - ly sings the crook - ed let - ters.

Let mam - ma take all the risks for that chem - is - try she like 'em tough - er than leath - er.

Not e - ven a pause, it's more like a ma - ma beat out most dec - i - mal reg - 'lar.

By an - y means ne - ces - sa - ry, girl, she like 'em ruth - less, that's my

world. It's not the news it's what I heard to get the more the mer - ri -

- er. It's not a big sur - prise: I know them bad boys catch your eyes.

Look at her, why would I go in dis - guise? You'll have them, shaw - ty, don't wor - ry you fly. Yeah, the

Fm Bbm Db C

bad — boys — are al - ways catch - ing my — eye. — (Ooh ay,

Ab Cm Fm





ooh ah.) I said the bad_____ boys_____ are al - ways spin - ning



 N.C.
 

my_____ mind... (Ooh ay, ooh ah.) E-ven though_____ I_____ know_ they're no good_





_____ for_____ me,_____ it's the risk_____ I_____ take_____ for the chem - is - try._____ With the





bad_____ boys_____ al - ways catch - ing my_____ eye... (Ooh ay,

E^b 6fr Fm Cm 3fr

ooh ah.) With the bad boys are al - ways spin - ning

my mind. (Ooh ay, ooh ah.) I said the bad boys are

al - ways catch - ing my eye. (Ooh ay, ooh ay, ooh ah.)

(Bad boys, bad boys.)

F⁵ xxx

Broken Strings

Words & Music by James Morrison, Fraser T. Smith
& Nina Woodford

Original key: B♭ minor

♩ = 112

Bm⁷



Bm⁹



(Male) 1. Let me hold___ you for the last___ time. It's the last___

(F.) (2.) ___ we do - ing? We are turn -

Gmaj⁹



Bm⁹



___ chance to feel a - gain. But you broke___ me,___ now I can't___

- ing in - to dust. Play - ing house___ in the ru -

Gmaj⁹E⁹sus⁴

Bm



— feel — an - y — thing —

When I love — you — rings so un —

(M.)

(F.)

— ins of — us —

Run - ning back — through the fire, —

Gmaj⁷

— true, I can't — e - ven con - vince my - self —

When I'm speak -

— when there's noth - ing left to save. —

It's like chas -

Bm



D



G

Em⁷

— ing, — it's the voice — of some - one else. —

Oh, — it

— ing the ver - y last — train when it's { too — late. Too late. — } Oh, — it

{ too — late. Yeah. — }



tears me up. I try to hold on, but it hurts too much. I

tears me up. I try to hold on, but it hurts too much. I



try to for-give, but it's not enough to make it all O. K. You can't play

try to for-give, but it's not enough to make it all O. K. You can't play



on broken strings. You can't feel anything that your heart

(%) on broken strings. You can't feel anything that your heart

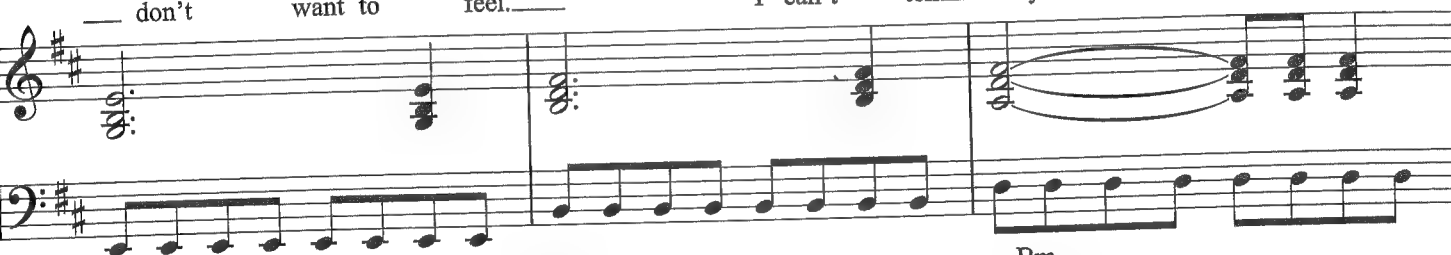
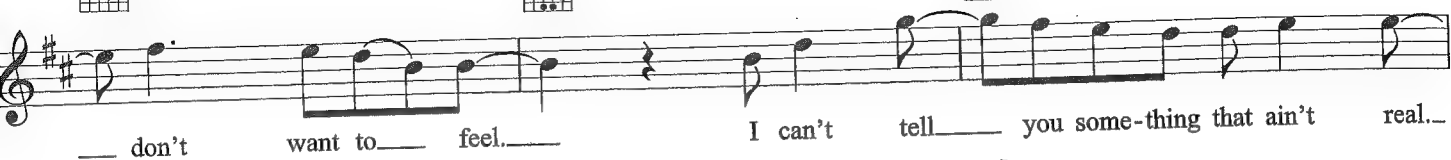
Em



Bm



D



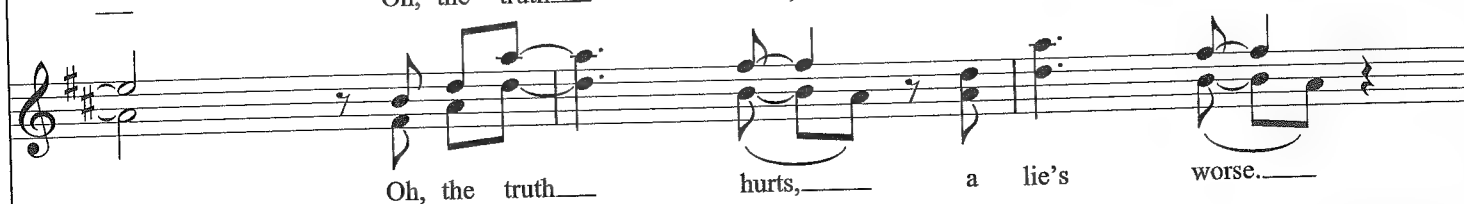
A



Gmaj7



Bm



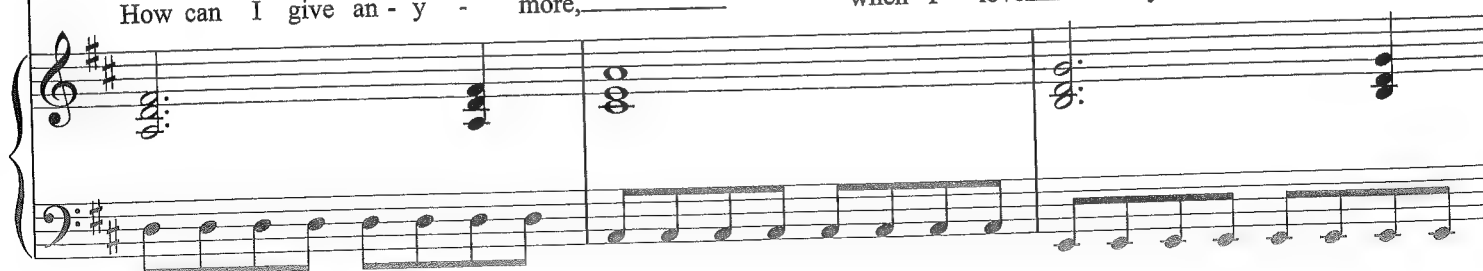
D



A



Em7




Bm **A**

To Coda 

1. 2.

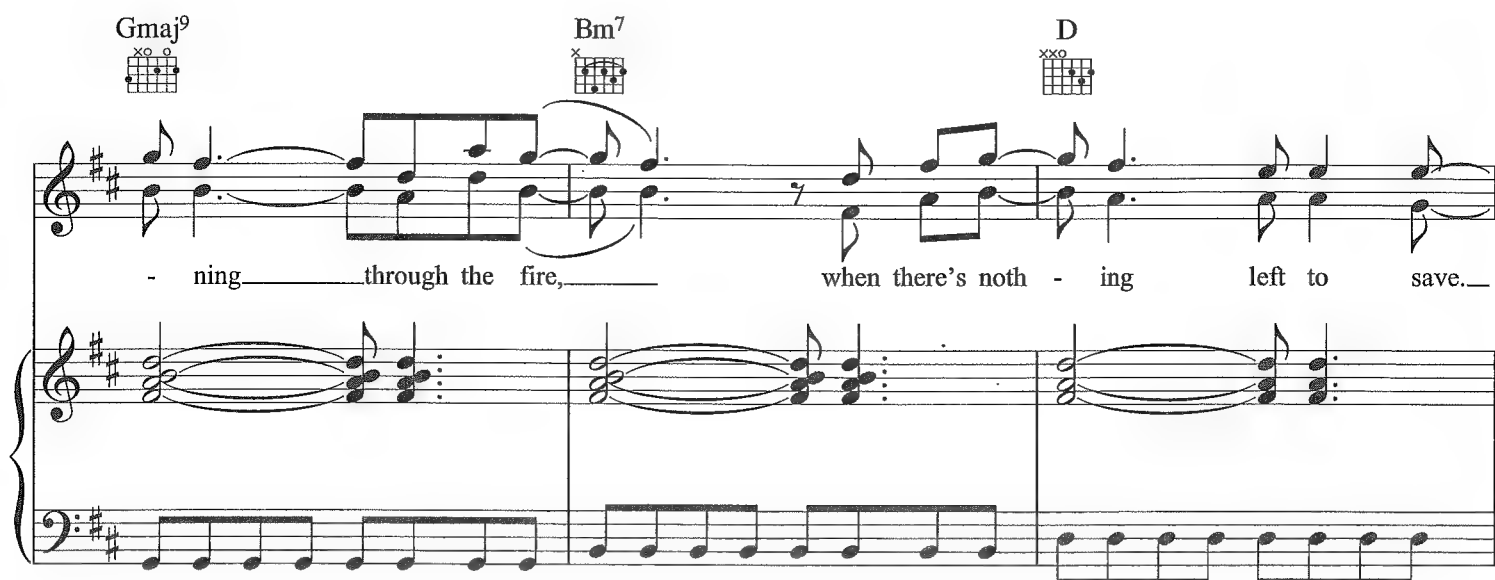
than be-fore? (Female) 2. Oh, what are_

than be-fore? Oh, we're run -



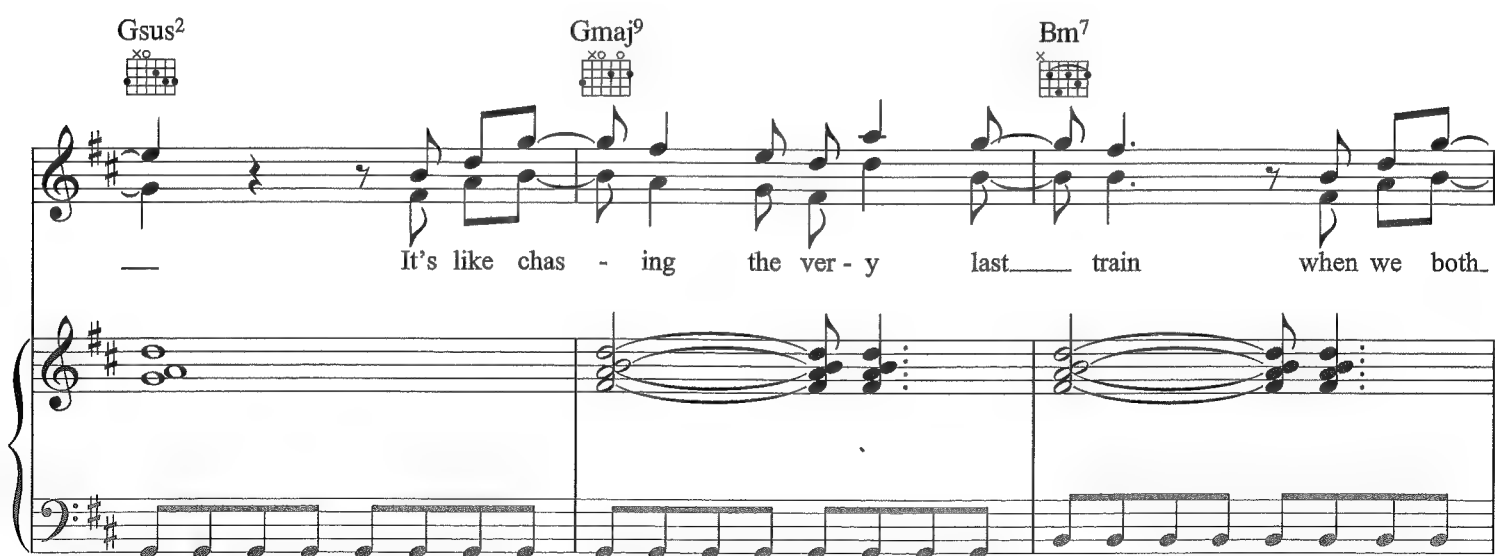
Gmaj⁹ **Bm⁷** **D**



- ning through the fire, when there's noth - ing left to save._



Gsus² **Gmaj⁹** **Bm⁷**

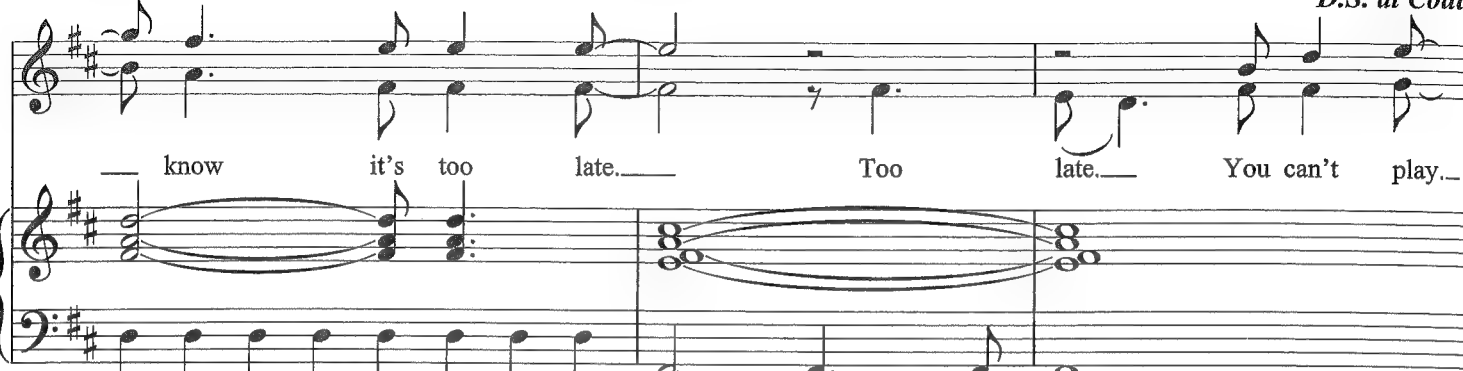
It's like chas - ing the ver - y last train when we both_





D  **F#m7** 


— know it's too late. — Too late. — You can't play. —



D.S. al Coda



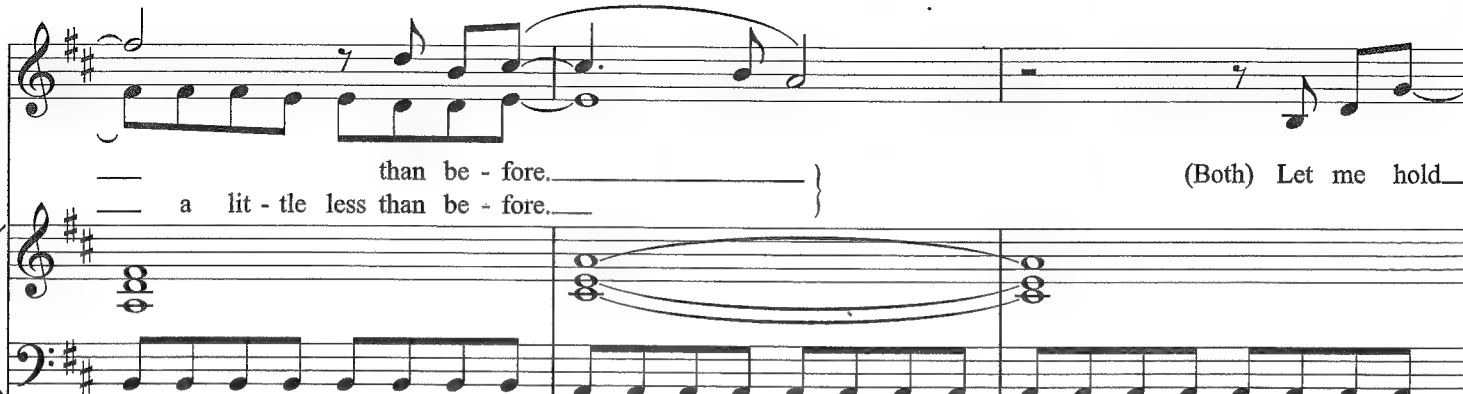
Coda A  **Em7** 





— Oh, you know that I love — you a lit - tle less —
 — Oh, — oh, — oh. — A lit - tle less, —



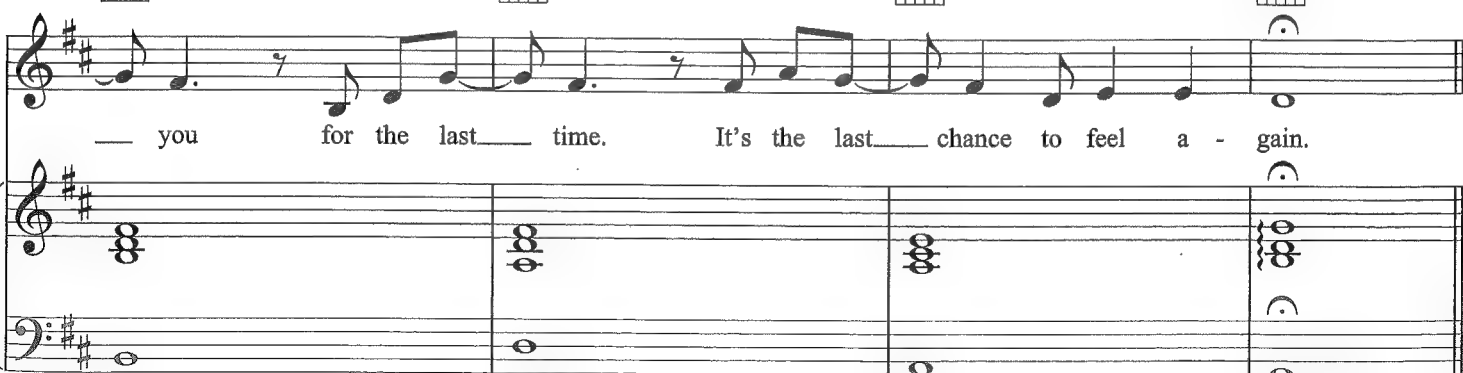
Bm7  **A** 

— than be - fore. — } (Both) Let me hold —
 — a lit - tle less than be - fore. — }



Bm  **D**  **A rit.**  **G** 

— you for the last — time. It's the last — chance to feel a - gain.



The Climb

Words & Music by Jessica Alexander & Jon Mabe

Original key: B major

♩ = 76



1. I can al-most see it, that dream I'm dream - ing. But
2. The strug-gles I'm fac - ing, the chanc-es I'm tak-ing,

2° only



there's a voice in - side my head say-ing "You'll nev - er reach. it." Ev-'ry step I'm tak - ing,
some - times might knock me down but, no, I'm not break - ing. I may not know it



ev-'ry move I make feels_ lost with no_ di - rec - tion, my faith is sha-ken. But
but these are the mo - ments that I'm gon-na re-mem-ber most, yeah. Just got -ta keep go-ing. And

Am



Em



Fadd9

Dm¹¹

I, I got-ta keep try-ing. Gon-na keep my head held high.____
 I, I got-ta be strong. Just keep push-ing on.____ 'Cause... }

C



There's al-ways gon-na be an-oth-er moun-tain, I'm al-ways gon-na wan-na make it move.____

Fadd9

Dm¹¹Gsus⁴

G



Al-ways gon-na be an up-hill bat-tle. Some-times I'm gon-na have to lose.____

C



Ain't a-bout how fast I get there. Ain't a-bout what's wait-ing on the oth-er

Am G Fadd9 1. C F#sus²

side. _____ It's the climb. _____

2. C F

C

There's al-ways gon-na be an-oth-er moun-tain, I'm al-ways gon-na wan-na make it move. _____

Fadd9

Dm

Gsus⁴

G

Al-ways gon - na be an up - hill bat - tle. Some-times I'm gon - na have_ to lose.____

D

(There's al-ways gon-na be an - oth - er moun-tain, I'm al-ways gon-na wan-na make it move.)__

Gadd9

Em

Asus⁴

A

D

Al-ways gon-na be an up-hill bat-tle. Some-times I'm gon-na have_ to lose.____ Ain't a-bout how fast I get there.


Bm

A

G


Ain't a-bout what's wait-ing on the oth - er side.____ It's the climb..

D



(Lead vocal ad lib.)

(There's al-ways gon-na be an-oth - er moun-tain, I'm al-ways gon-na wan-na make it move.____



Gadd9



Em



Asus4



A




D




Al-ways gon-na be an up-hill bat-tle. Some-times I'm gon-na have to lose.____ Ain't a-bout how fast I get there.)




Bm




A



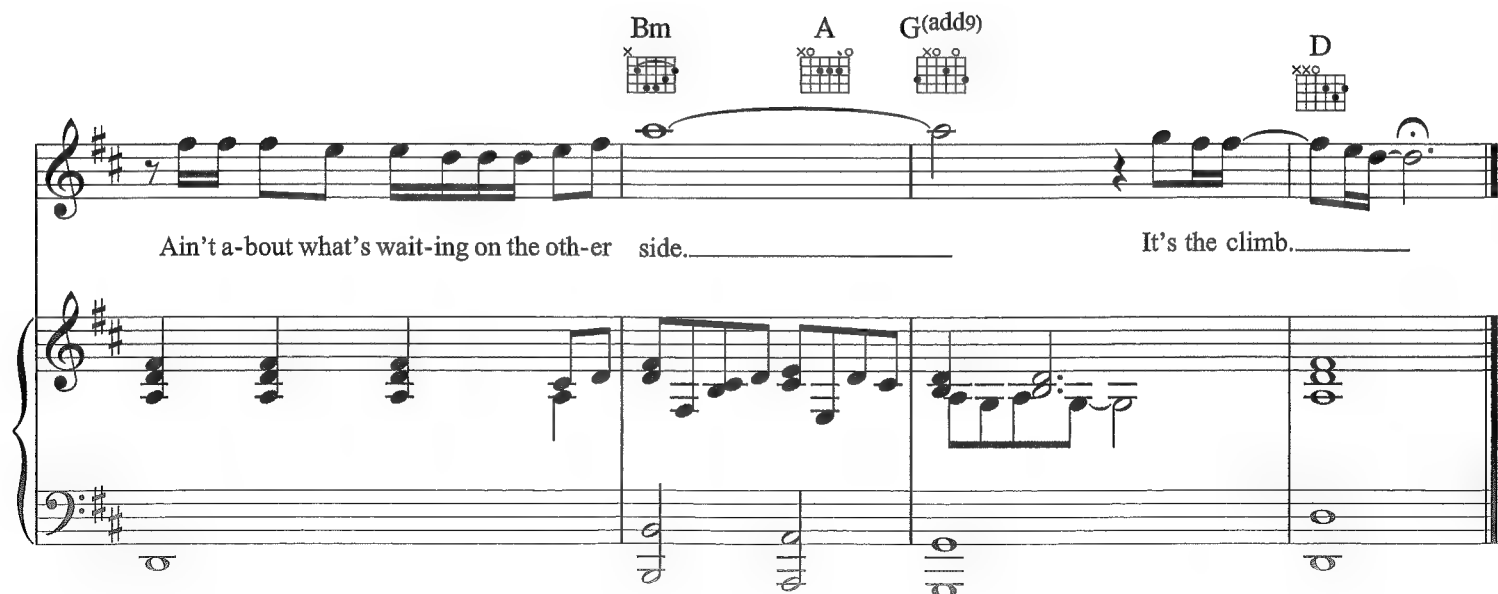
G(add9)



D



Ain't a-bout what's wait-ing on the oth-er side.____ It's the climb.____



Cry Me Out

Words & Music by Pixie Lott, Mads Hauge, Phil Thornalley
& Colin Campsie

♩. = 60





1. I got your e-mails. You just don't get fe-males, now, do you?_

2. When I found out how you messed me a-bout I was bro - ken... Back

C#m7
x 4fr

Bm7
x

Amaj7
x

What's in the heart__ is not on your head__ an- y - where.
then I be- lieved you. Now, I don't need you no__ more. The

Bm7
x

Mate, you're too late and you weren't worth the wait, now, were_ you? It's
pic on your phone proves you weren't a- lone. She was with you, yeah. Now,

C#m7
x 4fr

Bm7
x

E
x

E/D
x

C#m7
x 4fr

E/B
x

out of my hands since you blew your last chance when you played me.
I could-n't care 'bout who, what or where, we're through. You'll have to

Amaj7
x

F#m
x

cry me out. You'll have to cry me out. The





tears that -'ll fall mean noth-ing at all. It's time to get o - ver your - self. _____ Ba - by, you




ain't all that. May - be there's no way back. _____





You can keep talk - ing but, ba - by, I'm walk - ing a - way. _____






Gon-na have to cry me out. Gon-na have to cry me out. Boy, there ain't no doubt: gon-na have to cry me out.

Dmaj7

C#m7



Won't hurt a lit - tle bit,

boy, bet - ter get used to it.

Dmaj7

D/E

E



You can keep tal - king but, ba - by, I'm wal - king a - way.

A

F#m

D



Ooh...

Ooh...

E



You'll have to

Amaj⁷ F#m

cry me out. You'll have to cry me out. The

Dmaj⁷ D/E E

tears that -'ll fall mean noth-ing at all. It's time to get o - ver your - self. Ba - by, you

Amaj⁷ F#m

ain't all that. May - be there's no way back.

Dmaj⁷ D/E E

You can keep talk-ing but, ba - by, I'm walk-ing a - way. You'll have to

Repeat and fade

Don't Stop Believin'

Words & Music by Steve Perry, Neal Schon & Jonathan Cain

♩ = 116



1. Just a small town girl, — liv - ing in a
3. Walk - ing hard to get my fill. — Ev - 'ry - bod - y



lone - ly world.____
wants a thrill.____

She took the mid-night train go - ing
Pay - ing an - y - thing to roll the dice just



an - y - where.____
one more time.____

Just a cit-y boy,____
Some will win,____ some will lose,



born and raised in South De - troit.____
some were born to sing the blues.____

He took the
Oh, the mo - vie



To Coda ϕ

mid-night train go - ing an - y - where.____
nev - er ends, it goes



First system of musical notation, featuring a guitar part with a treble clef and a piano accompaniment with grand staves. The key signature is three sharps (F#, C#, G#).



Second system of musical notation. The guitar part includes the instruction "Guitar ad lib." below the staff.



Third system of musical notation, including a vocal line with lyrics: "2. A sing-er in a smo-key room, the smell of wine and cheap per-fume." The piano accompaniment continues below.



Fourth system of musical notation, including a vocal line with lyrics: "For a smile they can share the night. It goes on and on and on and on." The piano accompaniment continues below.

B/A A B/A Amaj⁷ B/E E

Stran - gers_ wait - ing_ up and down the
Street - light_ peo - ple, liv - ing just to

1. B/E E B/A A B/A Amaj⁷ B/E E

bou - le - vard_ Their sha - dows search - ing_ in the night_
find e - mo - tion. Hid - ing_

2. B/E E B/A Amaj⁷ B E B E A

some - where_ in the night_

E B C[#]m A

D.S. al Coda

♢ Coda G#m



A



B/A



A



on and on and on and on

Stran - gers -
Street - light

B/A



Amaj7



B/E



E



B/E



E



wait - ing
peo - ple,

up and down the bou - le - vard. Their
liv - ing just to find e - mo - tion.

1.

B/A



A



B/A



Amaj7



B/E



E



B/E



E



sha - dows
Hid - ing

search - ing in the night.

2.

B/A



Amaj7



B



E



B



E



A



some - where in the night.

Guitar

7

E B C[#]m A

E B G[#]m A

E B C[#]m A

Don't stop be - liev - in'. Hold on to that feel - ing.

E B G[#]m A

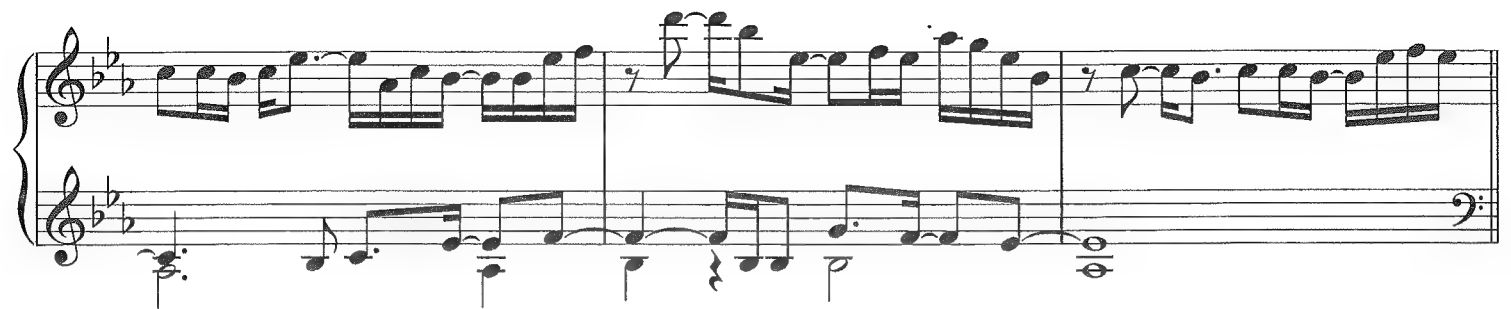
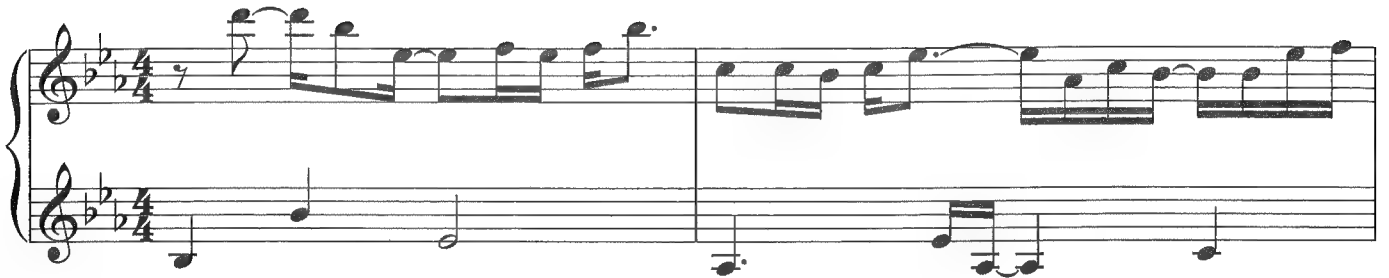
Street - light peo - ple. Oh.

Fireflies

Words & Music by Adam Young

♩ = 96

N.C.



N.C.

1. You would not be-lieve your eyes
2. 'Cause I'd get a thou-sand hugs

if ten mil-lion fire-flies
from ten thou-sand light-ning bugs









lit up the world as I fell a - sleep. ——— 'Cause they'd fill the o - pen air
as they tried to teach me how to dance; ——— a fox trot a - bove my head,

and leave tear-drops ev - 'ry - where. You'd think me rude but I ——— would just stand and
a sock hop be - neath my bed, a dis - co ball that's just hang - ing by a






1.
A^b E^b/G B^bsus4
stare. I'd like to make my-self be-lieve ——— that pla-net earth ———
thread.

A^b E^b Gm A^b E^b
— turns slow - ly. It's hard to say ——— that I'd rath - er stay a -

- wake when I'm a - sleep. 'Cause ev - 'ry-thing is nev-er as it seems.

2.

I'd like to make my-self be-lieve that pla-net earth turns











slow - ly. It's hard to say that I'd rath-er stay a - wake when I'm a - sleep. 'Cause







 N.C.:




ev-'ry-thing is nev-er as it seems when I fall a - sleep.

Leave my door o - pen just a crack (Please take me a - way from

here.)'cause I feel like such an in-som - ni - ac. (Please take me a - way from

here.) Why do I tire of count - ing sheep (Please take me a - way from

B \flat E \flat A \flat N.C.

here.)when I'm far too ti - red to fall a - sleep?

B \flat E \flat A \flat

To ten___ mil - lion fire - flies I'm weird_ 'cause I hate good - byes.

B \flat E \flat A \flat

I got mist - y eyes___ as they said fare - well.___

B \flat E \flat A \flat

But I'll know where sev - ral are___ if my___ dreams get real bi - zarre, - 'cause I___




N.C.

— saved a few — and I — keep them in a jar. —







I'd like to make my-self be-lieve — that pla-net earth — turns








slow - ly. It's hard to say that I'd rath-er stay a - wake when I'm a - sleep. 'Cause






ev - 'ry - thing is nev - er as — it seems — when I fall a -



- sleep. I'd like to make my - self be - lieve that pla - net Earth



turns slow - ly. It's



hard to say that I'd rath - er stay a - wake when I'm a - sleep. 'Cause








ev - 'ry - thing is nev - er as it seems when I fall a -













sleep. I'd like to make__ my - self be - lieve__ that pla - net Earth__

— turns slow - ly. It's hard to say__ that I'd rath - er stay a -

- wake when I'm__ a - sleep. Be - cause my dreams are burst - ing at__ the seams.__

3 3 3 3 3 3

Halo

Words & Music by Ryan Tedder, Beyoncé Knowles & Evan Bogart

$\text{♩} = 80$



Bm



F#m



D



A



Bm



F#m



D





8vb throughout

1. Re-mem-ber those walls I built?____
2. Hit me like a ray of sun____

Well, ba - by they're tum - bl - ing down____
burn-ing through my dark-est night.____

F#m

D

and they did-n't e - ven put up a fight,____
You're the on - ly one that I want,____

they did-n't e - ven make a sound.____
think I'm ad - dict - ed to your light.____

N.C.



Bm



I found a way to let you in,____
I swore I'd nev - er fall a - gain,____

but I nev - er real - ly had a doubt.____
but this don't e - ven feel like fall -

F#m

D

Stand-ing in the light of your ha - lo,____
Gra - vi - ty can't for - get____

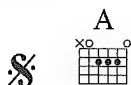
I got my an - gel now.____
to pull me back to the ground



a - gain. } It's like I've been a - wak - ened, _____ ev-'ry rule I had you break - ing. _____



_____ It's the risk that I'm tak - ing. _____ I ain't nev - er gon - na shut you out. _____



_____ Ev-'ry - where I'm look - ing now _____ I'm sur-round-ed by your em - brace. _____



_____ Ba - by, I can see your ha - lo. _____ You know you're my sav - ing grace. _____



You're ev-'ry-thing I need and more.

It's writ-ten all o-ver your face.



Ba-by I can feel your ha-lo.

Pray it won't fade a-way.

(I can feel your



Ha-lo.

Ha-lo.

ha-lo, ha-lo.)

(I can see your ha-lo, ha-lo.)

(I can feel your



Ha-lo.

Ha-lo.

ha-lo, ha-lo.)

(I can see your ha-lo, ha-lo.)

2, 3.

D



A



ha - lo, ha - lo.) Ha - lo. (I can feel your ha - lo, ha - lo.) Ha - lo. (I can see your

Bm



F#m



To Coda ☐

ha - lo, ha - lo.) Ha - lo. (I can feel your ha - lo, ha - lo.) Ha - lo. (I can see your

D



A



ha - lo, ha - lo.) Ha - lo.

Bm



F#m



Ha - lo.



Ha - lo.



Ooh.



D.S. al Coda

Perc.

⊕ *Coda*



N.C.

Ha - lo.

ha - lo, ha - lo.)

Drums

Fight For This Love

Words & Music by Steve Kipner, Wayne Wilkins
& Andre Merritt

♩ = 124

Am



G



D



G



Bm⁷



Em



Mm. _____

N.C.

8vb till *
Too much of an - y - thing can make you sick. _____ E - ven the good can be a

curse. Makes it hard to know which road to _____ go _____ down,

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Am G

know-ing too much can get you hurt. Is it bet-ter is it worse, are we

D/F# G Bm7 Em

sit-ting in re-verse? It's just like we're go-ing back - wards. I know where

Am G D/F# G Bm7

I want this to go. Driv-in' fast, but let's go slow. What I don't wan-na do is crash.

Em Am G D/F#

No. Just know that you're not in this thing a - lone. There's al-ways a place.

G Bm⁷ Em Am G

— in me that you can call home. — When-ev - er you feel — like we're grow - ing a - part. —

D G Bm⁷/D Em

— Let's just go back, back, back, back, back to the start. —

Am G D/F# G D

*An - y - thing that's worth hav - ing is sure e - nough worth fight - ing for. —

Em Am G D

— Quit-ting's out of the ques - tion. When it gets

G Bm⁷ Em Am G

tough, got - ta fight some more. We got - ta fight, fight, fight, fight,

D/F# G D

fight for this love. We got - ta fight, fight, fight, fight,

Em Am G

fight for this love. We got - ta fight, fight, fight, fight,

D G Bm⁷ Em

fight for this love. if it's worth hav-ing it's worth fight - ing for. Oh.

To Coda ♪

N.C.

8vb till *
Now ev - 'ry day ain't gon' be no pic - nic.____





Love ain't no walk__ in the park.____ All you can do is make the

D.S. al Coda
best of__ it__ now. Can't be a - fraid__ of the dark. Just know that you're not.






⊕ Coda




I don't know__ where we're head - ing, I'm will -

- ing and read - y to go. We've been driv-

- ing so fast, we just need to slow down and just roll.



N.C.

An - y - thing that's worth hav - ing is sure e -

Drums

- nough worth fight - ing for. Quit-ting's out of the ques -

- tion. When it gets tough got - ta fight some more. We got - ta

Am G D/F# G D

fight, fight, fight, fight, fight for this love. We got - ta fight, fight, fight, fight,

Em Am G D

fight for this love. We got - ta fight, fight, fight, fight, fight for this love if it's worth

G Bm7 Em

hav - ing it's worth fight - ing for. We got - ta

Repeat ad lib. to fade

Words & Music by Jason Mraz

Moderately slow, with a Reggae feel ($\text{♪} = \text{♪} \text{♪} \text{♪}$)

C

G

you done done me in; you bet I felt it. I tried to be chill, but you're so hot that I melt - ed. I

Am



F



fell right through the cracks._____

Now I'm try-ing to get_ back._____

Be-fore the

C



G



cool done run out, I'll be giv-ing it my best - est, and noth-ing's gon-na stop me but di-vine in-ter-ven - tion. I

Am



F



reck-on it's a-gain my turn_

to win some_ or learn_ some. But

C



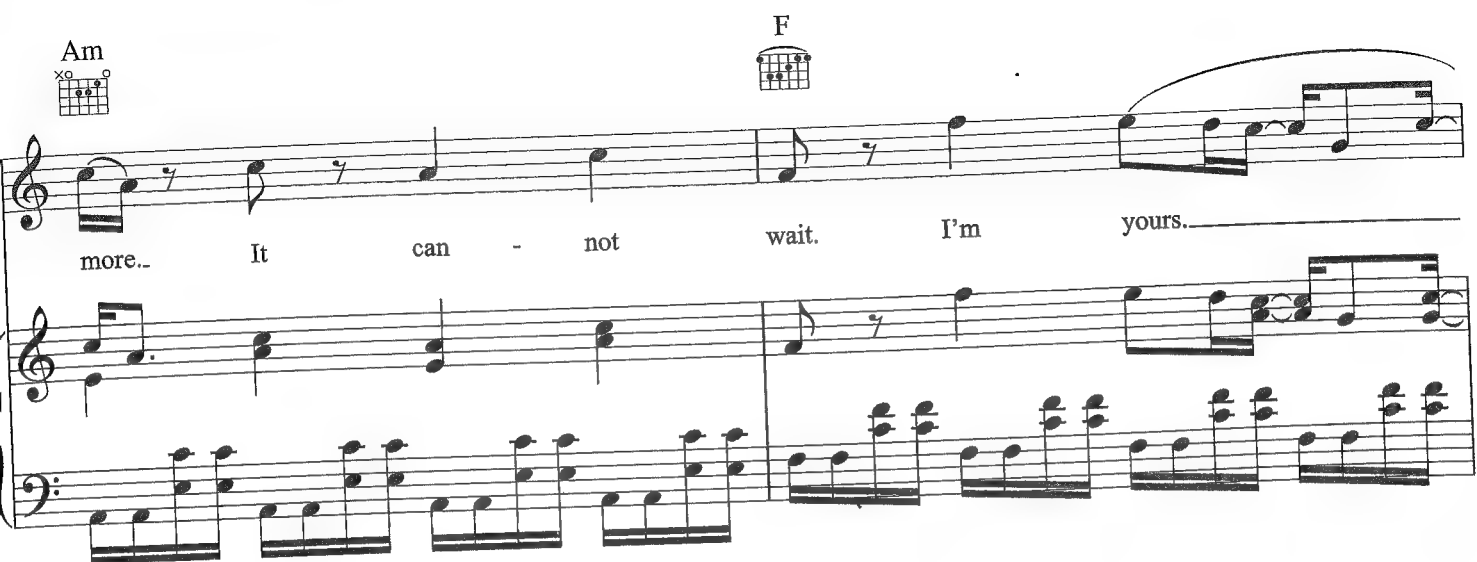
G



I_ won't hes - i - tate no more, no_



Am  F 



more.. It can - not wait. I'm yours.

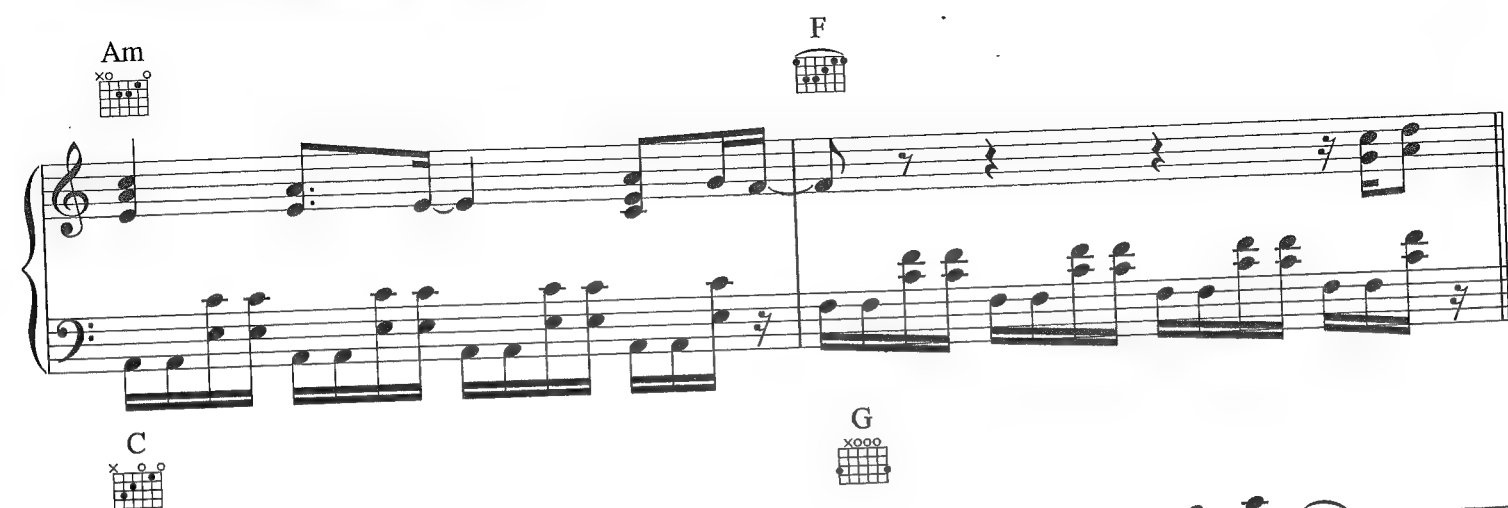


C  G 



Am  F 

C  G 



Well, o - pen up your mind and see__ like me.____ O - pen up your plans and, damn, you're free.





Look in - to your heart_ and you'll find love, love, love, love.



Lis-ten to the mu-sic of the mo-ment; peo-ple dance_ and sing. We're just one big fam - i - ly,



and it's our god - for-sak-en right to be loved, loved, loved, loved,



loved. So I won't hes - i - tate no more, no

Am



F



more... It can - not wait. I'm sure. There's no

C



G



need to com - pli - cate. Our time is

Am



F



short... This is our fate. I'm yours. Scat sing...

C



G/B



Am



G



Skooch on o - ver clos - er,



dear, and I will nib - ble your ear. *Scat sing...*



I've been spend-ing



way too long_ check-ing my tongue in the mir - ror and bend-ing o-ver back-wards just to try to see it clear-er. But

Am



F



my breath fogged up the glass,

and so I drew a new face_ and I laughed.

I

C



guess what I'll be say - ing is there ain't no bet - ter rea - son to

G



rid your - self of van - i - ties and just go with the sea - sons. It's

Am




F



what we aim to do.


Our____ name is____ our vir - tue. But

C G




I won't hes - i - tate no more, - no.

Am F



more... It can - not wait. I'm yours.

C G



(I O - pen up your mind and see like me. O - pen up your plans and, damn, you're free. I won't hes - i - tate no more, no

Am F






more. Look in - to your heart and you'll find that the sky is yours. So
It can - not wait. I'm sure. No

C  G 

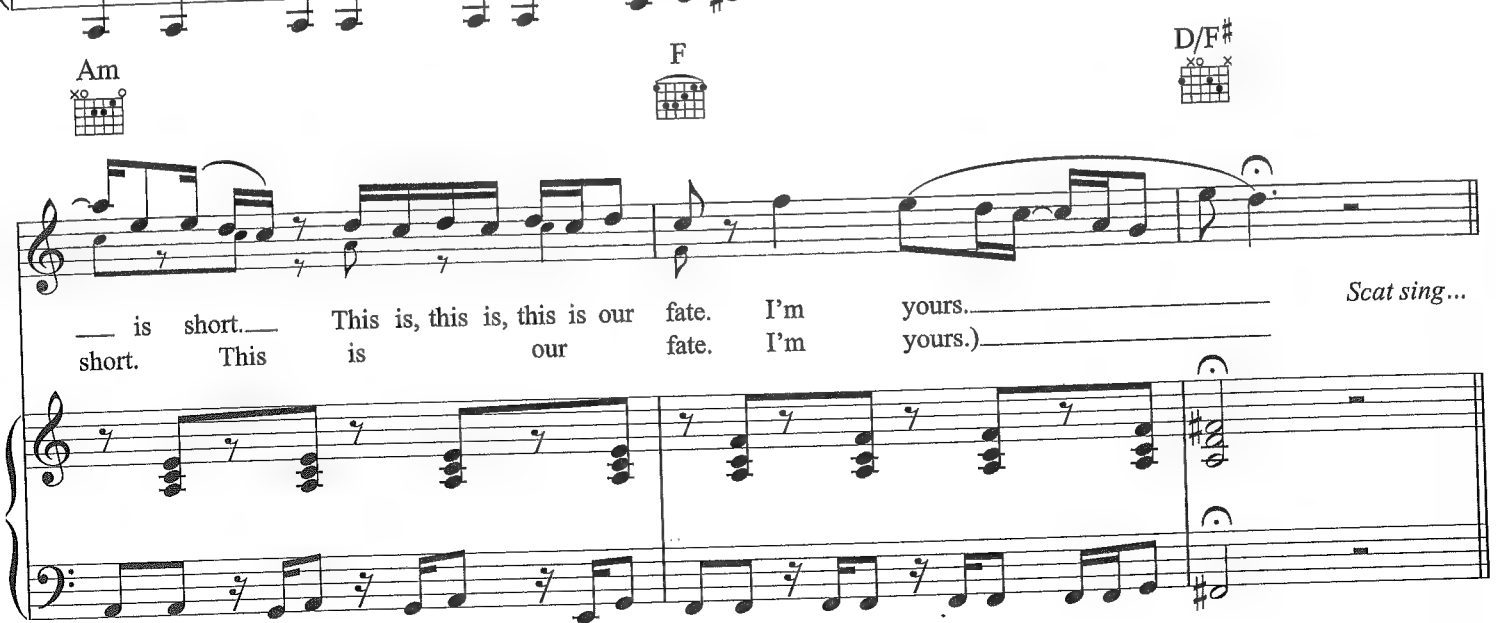
please don't, please don't, please don't... There's no need to com - pli - cate. Our time 'cause our time is



need to com - pli - cate. Our time is

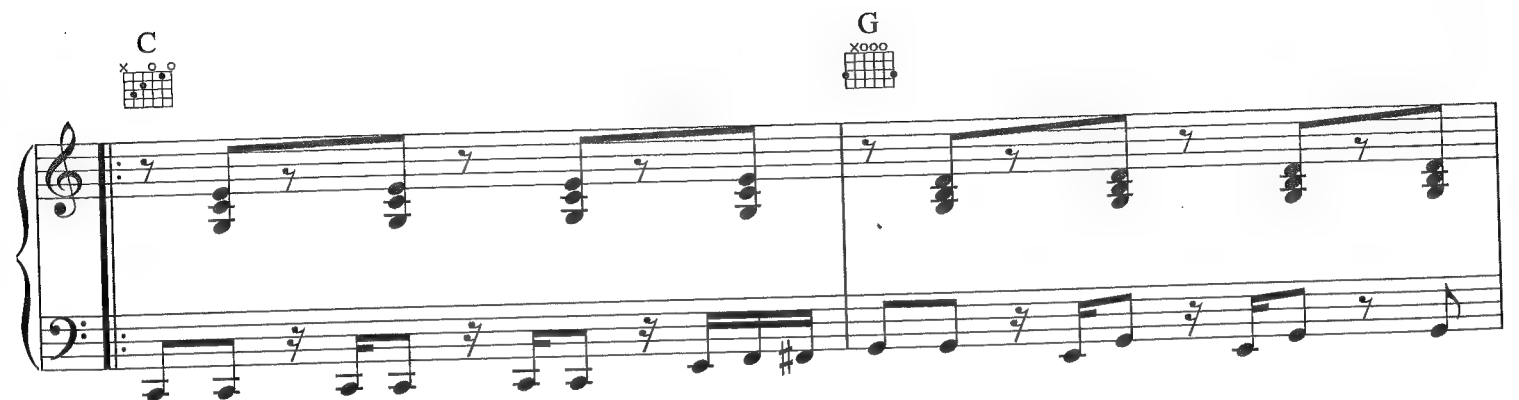




Am  F  D/F# 

— is short. This is, this is, this is our fate. I'm yours. Scat sing...
short. This is our fate. I'm yours.)

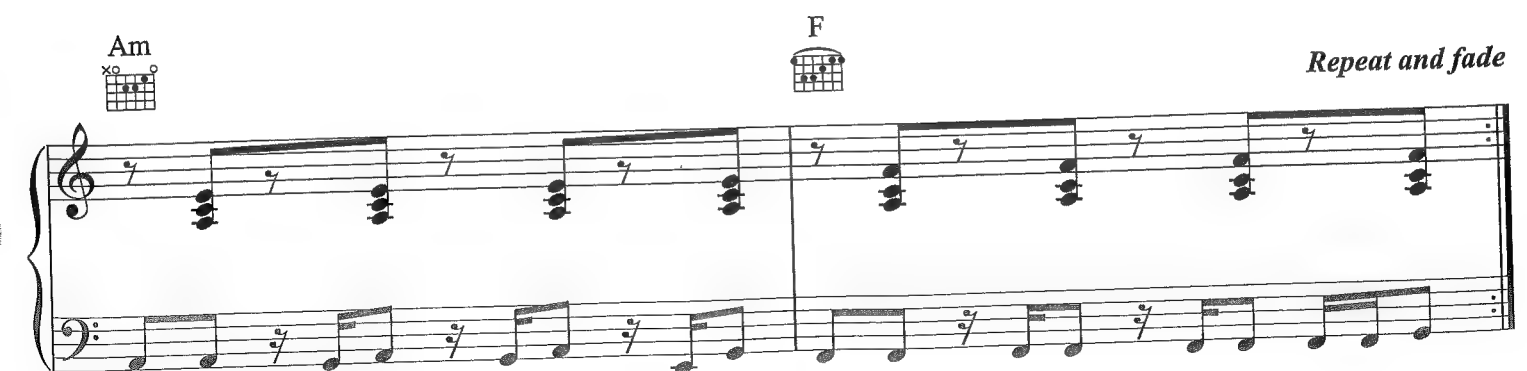


C  G 



Am  F 

Repeat and fade



I Gotta Feeling

Words & Music by Will Adams, Jaime Gomez, Allan Pineda,
Stacy Ferguson, David Guetta & Frederic Riesterer

Moderately fast



The musical score is written for piano and guitar. It consists of four systems of music. Each system has a guitar part at the top and a piano part below it. The guitar part includes chord diagrams for G, E, and C chords. The piano part is written in 4/4 time with a key signature of one sharp (F#). The first system starts with a *mf* dynamic marking. The second system continues the piano accompaniment. The third system introduces a vocal melody line in the treble clef. The fourth system concludes with the vocal line and the lyrics "I got-ta feel".

Guitar Chords:

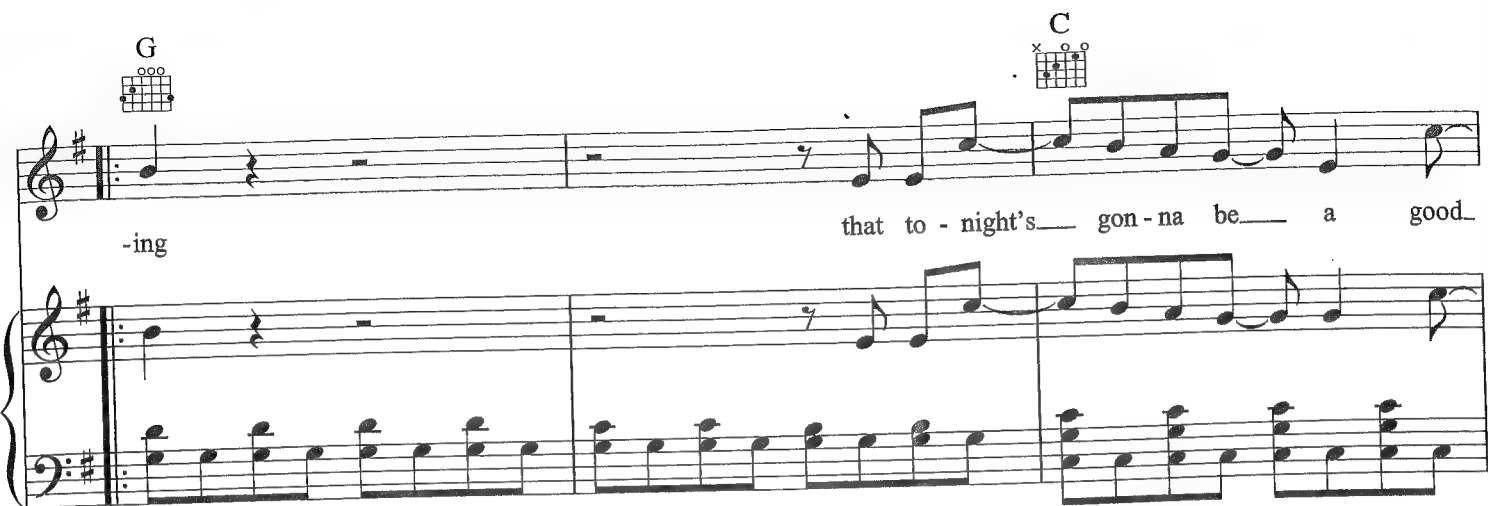
- G:** Diagram showing G4, B4, D5, and high E4.
- E:** Diagram showing E4, G4, and B4.
- C:** Diagram showing C4, E3, G3, and B3.

Vocal Line:

I got-ta feel

G  C 



-ing that to - night's gon - na be a good



E 


night, that to - night's gon - na be a good night, that to - night's



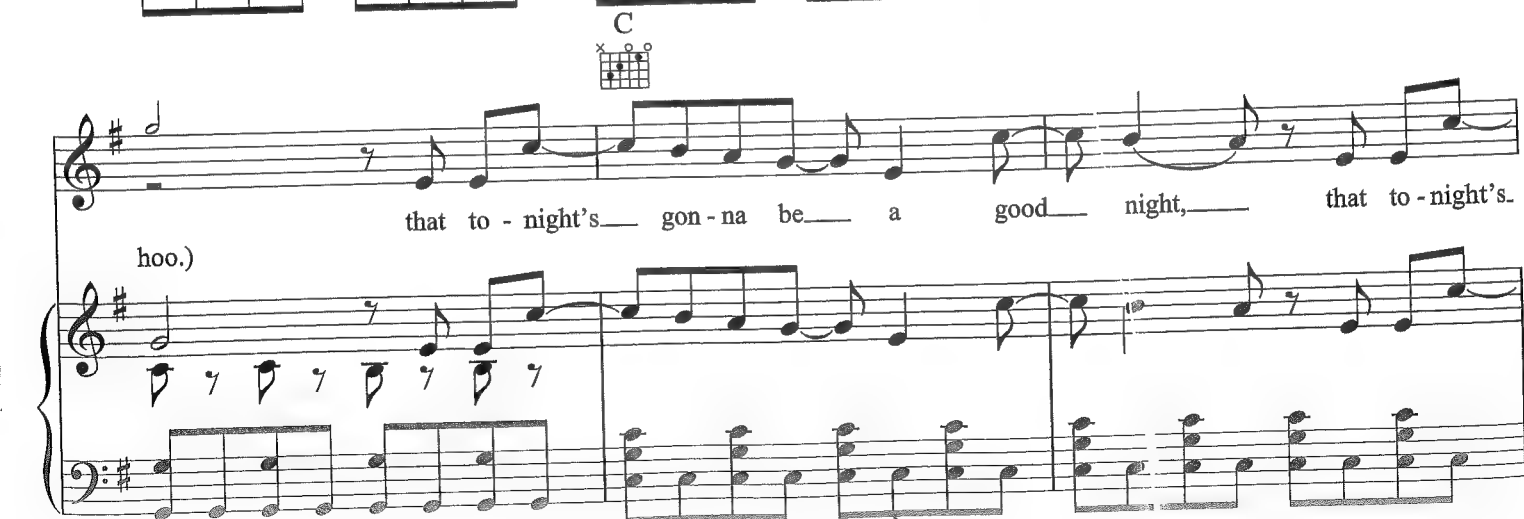
C  G 



gon - na be a good, good night. A feel - ing (Woo -



C 

hoo.) that to - night's gon - na be a good night, that to - night's.




E  C 



— gon - na be — a good — night, — that to - night's — gon - na be — a good, —

1. 2. G 

— good night. — A feel — good night. — To-night's the night.


C 

Let's live it up. I got my mon-ey. Let's spend it up.

E  C 

Go out and smash it. Like, oh my God, jump off that so - fa.


G



Let's get, get off. I know that we'll have a ball if we get




C



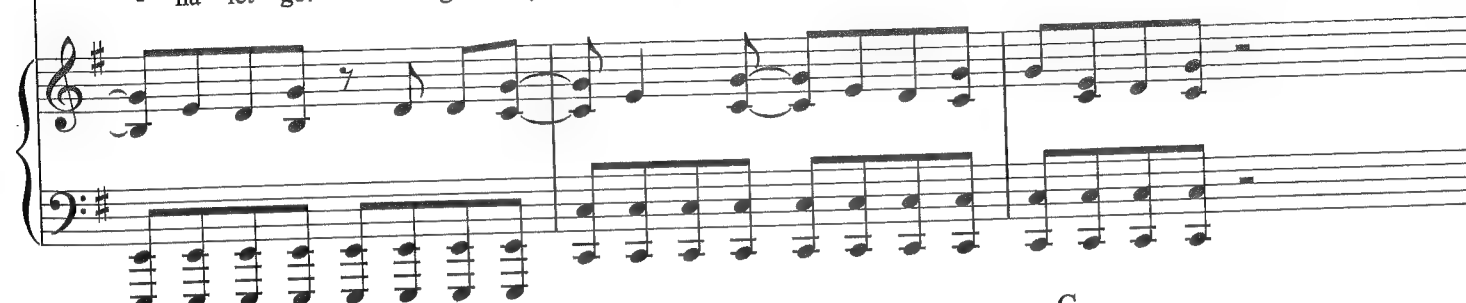
down and go out and just lose it all. I feel stressed out. I wan-



C



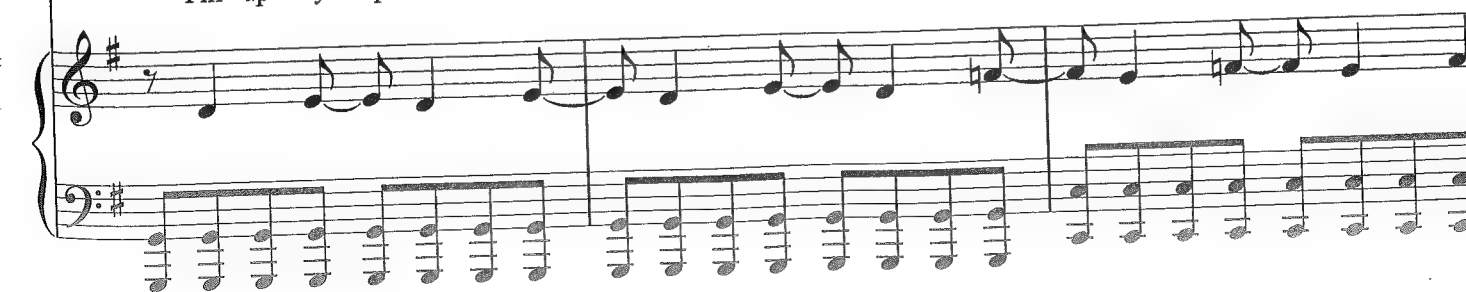
- na let go. Let's go way out, spaced out and losing all control. (Ch - ch - ch - ch.)



G



Fill up my cup. Ma-zel tov! Look at her danc-ing;





just take it off. Let's paint the town. We'll shut it down.



Let's burn the roof and then we'll do it a - gain. Let's do it, let's

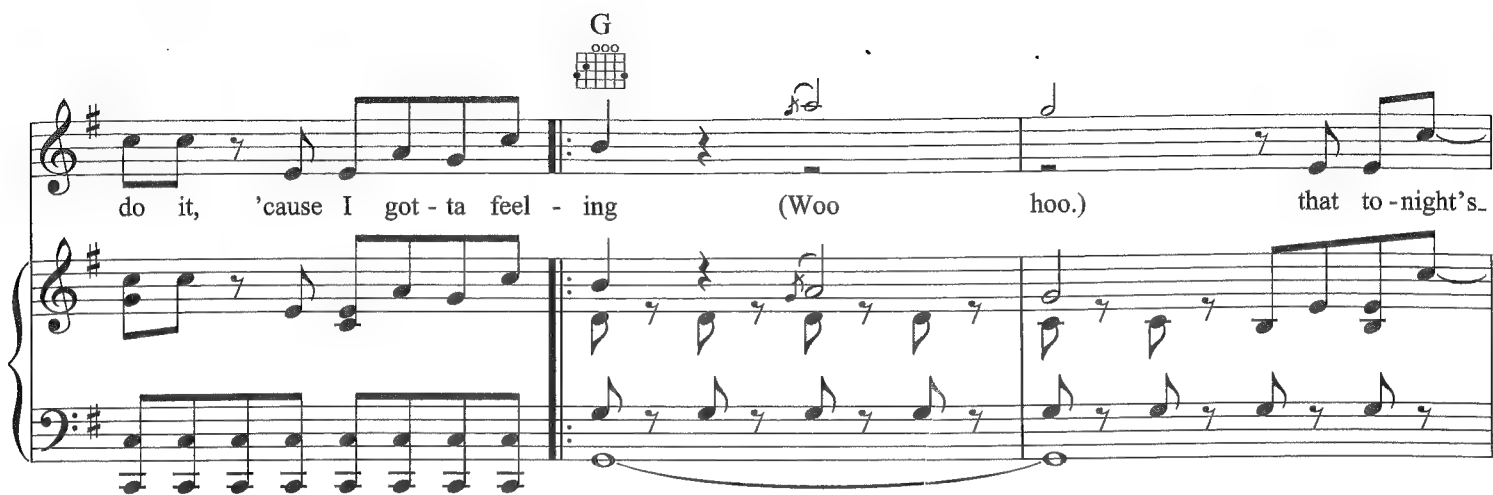


do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

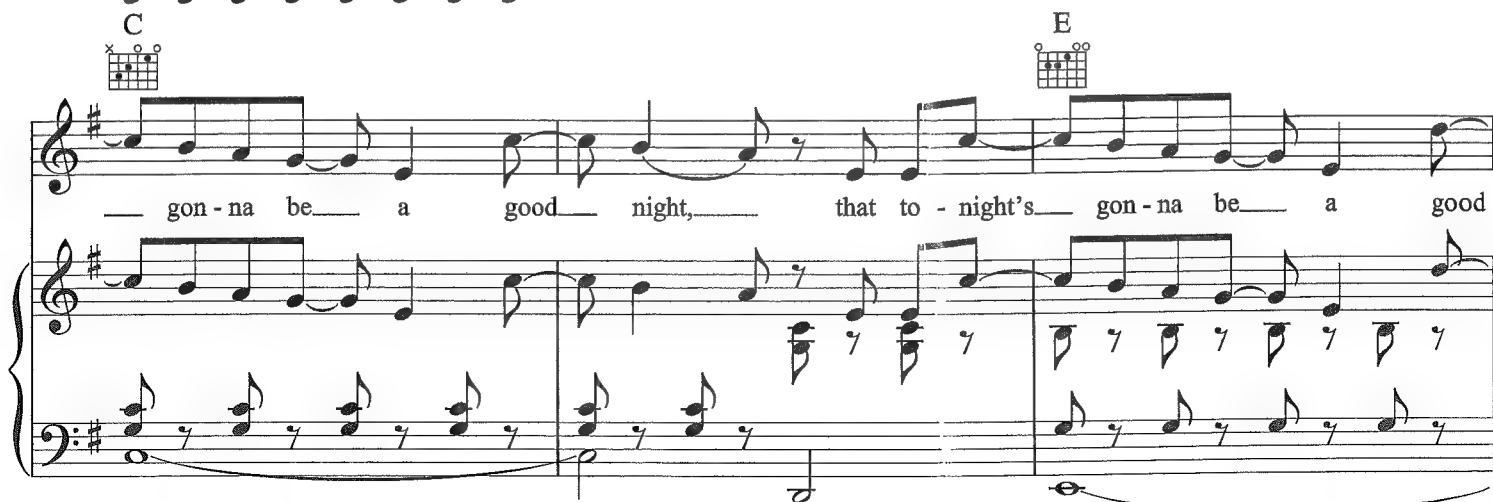


do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

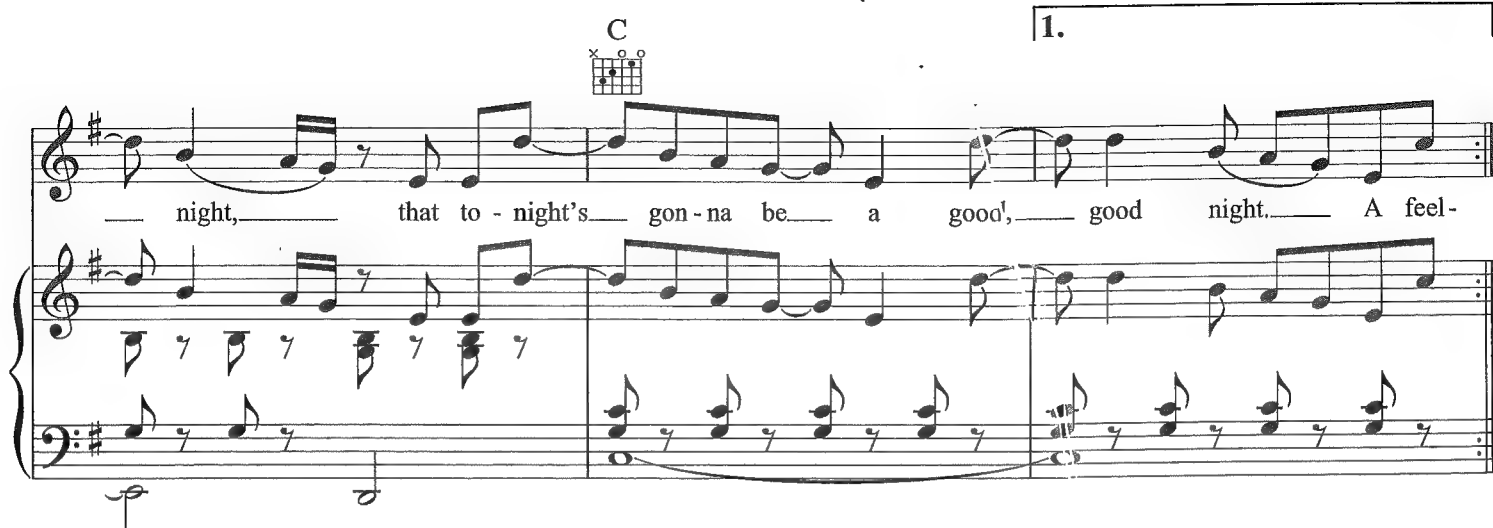
do it, 'cause I got - ta feel - ing (Woo hoo.) that to - night's_



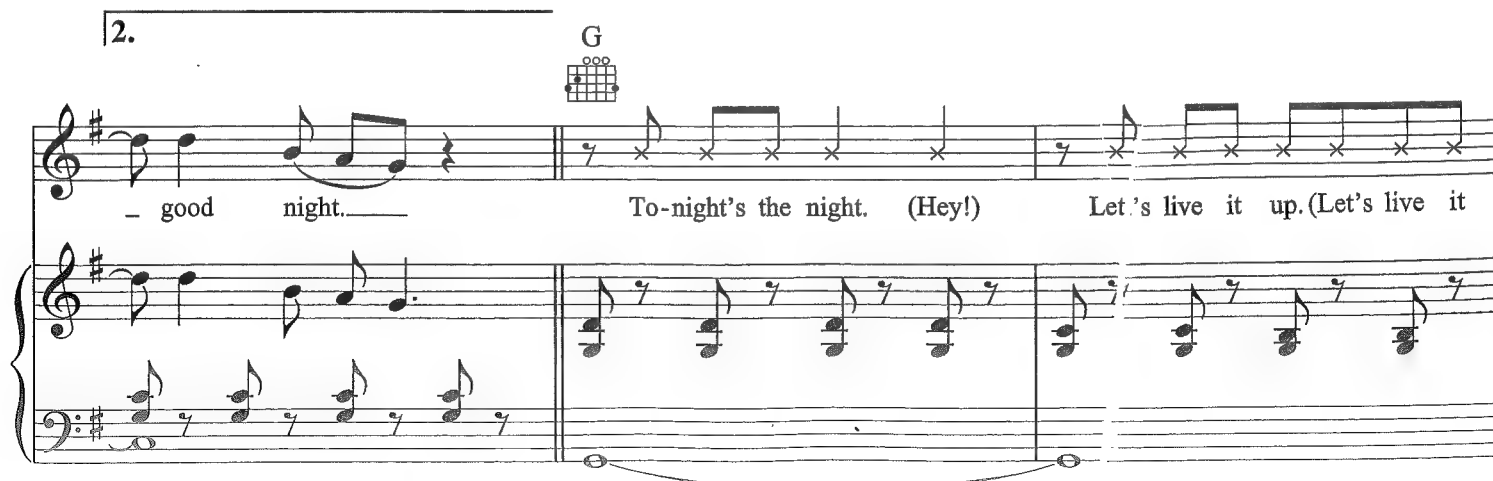
_ gon - na be_ a good_ night, _ that to - night's_ gon - na be_ a good



1. _ night, _ that to - night's_ gon - na be_ a good!, _ good night, _ A feel -



2. _ good night, _ To-night's the night. (Hey!) Let's live it up. (Let's live it



C

E

I got my mon-ey. Let's spend it up. Go out and smash it.
 up.) (I'm paid.) (Let's spend it up.) (Smash it.)

C

Like, oh my God. Jump off that so - fa. Let's get, get off.
 (Like, oh my God.) (C' - mon!)

G

C

Fill up my cup. Ma-zel tov! Look at her danc- ing;
 (Drink!) (L' - chay - im!) (Move it,

E

just take it off. Let's paint the town. We'll shut it down.
 move it.) (Paint the town.) (We'll shut it down.)

C

G

Let's burn the roof, (Woo.) and then we'll do it a - gain. Let's do it, let's

C

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and



E

C

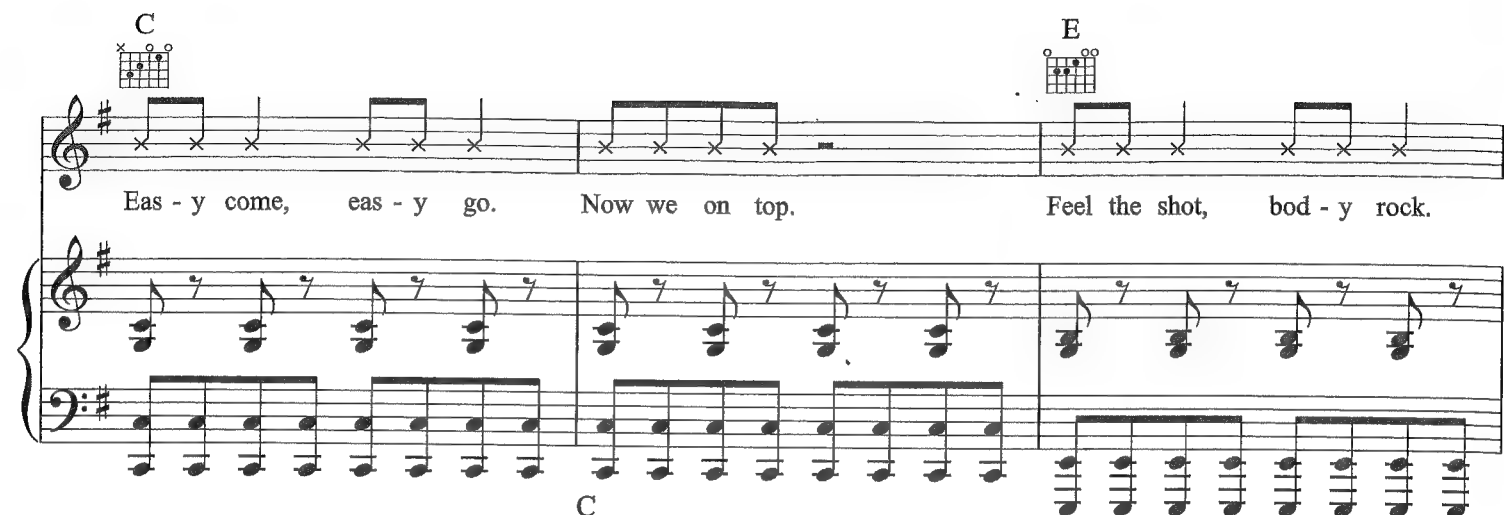
do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's


G

do it, do it, do it, do it. Here we come, here we go. We got - ta rock.

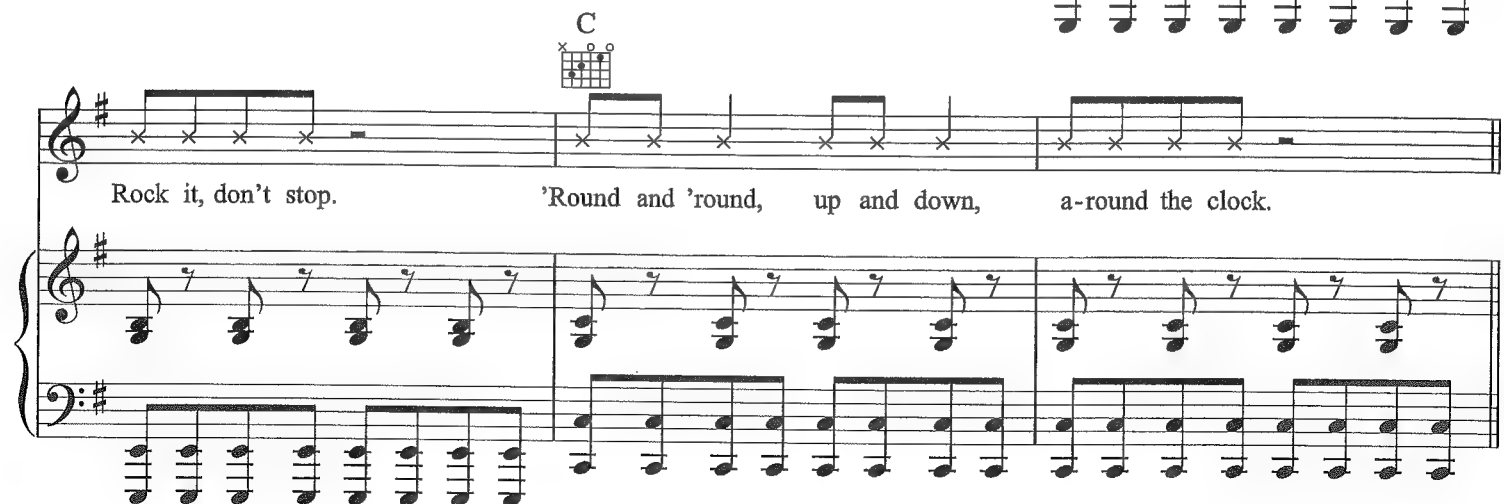
C  E 



Eas - y come, eas - y go. Now we on top. Feel the shot, bod - y rock.



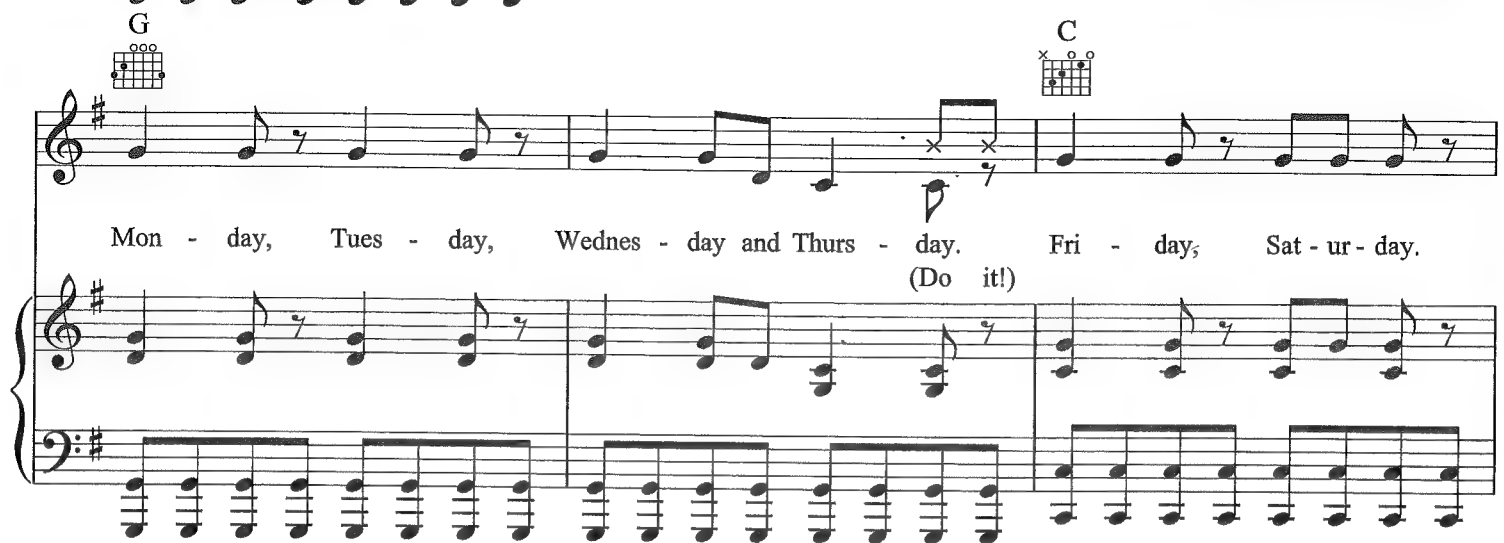
C 


Rock it, don't stop. 'Round and 'round, up and down, a-round the clock.



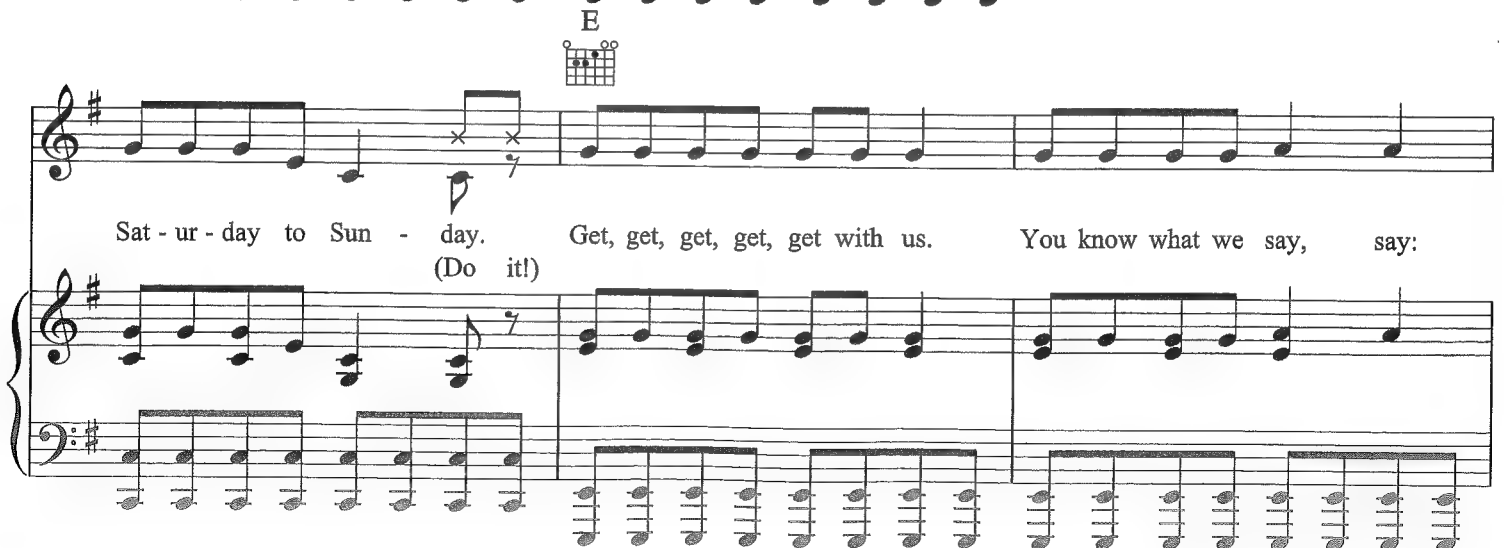
G  C 

Mon - day, Tues - day, Wednes - day and Thurs - day. Fri - day, Sat - ur - day.
(Do it!)



E 

Sat - ur - day to Sun - day. Get, get, get, get, get with us. You know what we say, say:
(Do it!)



C

G

Par - ty ev - 'ry day. P - P - P - Par - ty ev - 'ry day. And I'm feel - ing (Woo

C

hoo.) that to - night's gon - na be a good night, that to - night's

E

C

gon - na be a good night, that to - night's gon - na be a good,

1. 2.

G

good night. A feel good night. (Woo hoo.)

Little Lion Man

Words & Music by Marcus Mumford

♩ = 138

Dm



F



Dm



F



Dm



F



Dm



F



1. Weep

Dm

F

for your-self, my man you'll nev- er be what is in your heart.

Dm

Weep, lit - tle li - on man, you're not as brave as you were at the

F

C^{sus4}

start.

Rate your-self and rake your-self,

B^bmaj7

F/A

Gm⁷

F

take all the cou-rage you have left.

And

Csus4



Bbmaj7



F/A



Gm



F



waste it on fix-ing all the prob-lems that you made in your own head.

Dm



Bb6



F



But it was not your fault, but mine. And it was

Dm



Bb6



F



Dm



Bb6



your heart on the line. I real-ly f***ed it up this time,

F




C






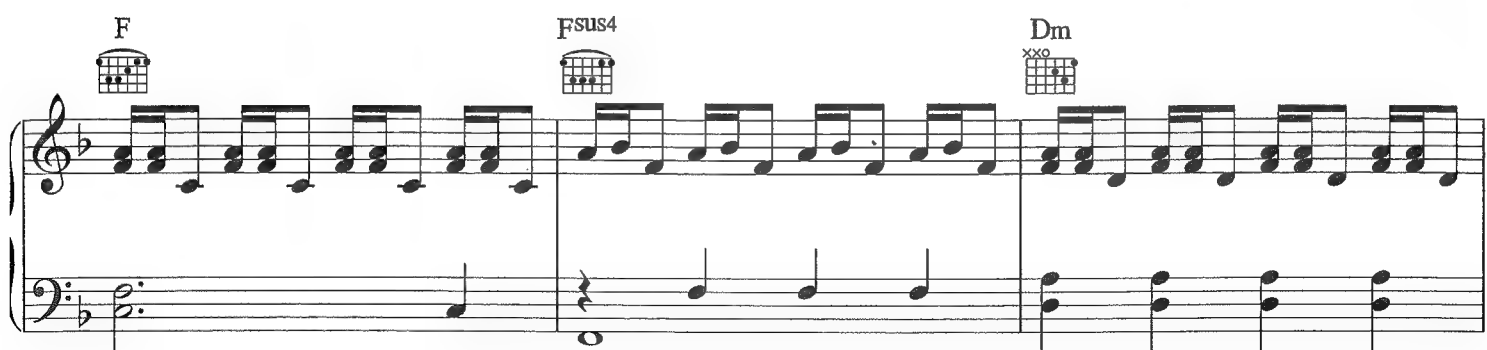
— did-n't I my dear?




Did-n't I my...

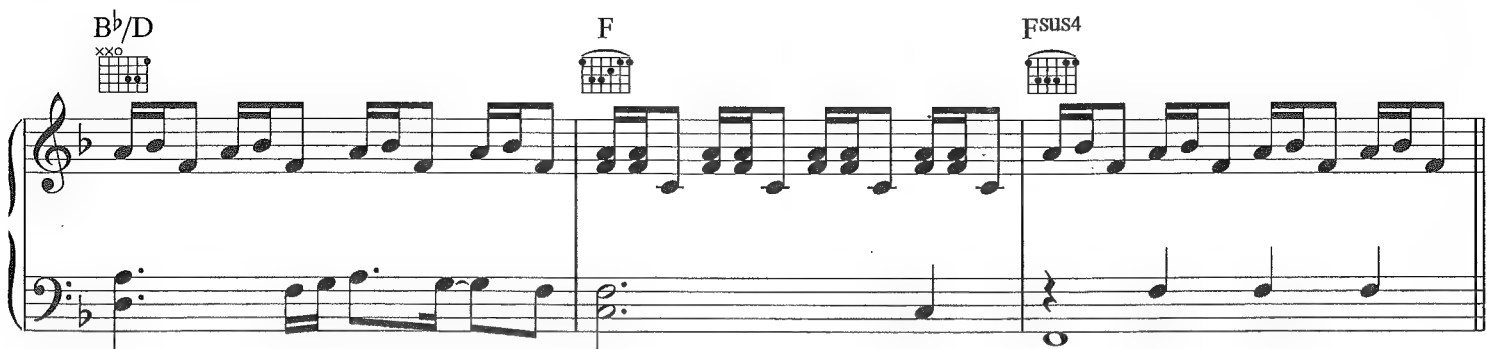
Dm  B \flat /D 



F  Fsus4  Dm 



B \flat /D  F  Fsus4 



Dm  B \flat /D  Dm  F 



2. Trem-ble for your-self, my man, you know that you have seen this all be - fore. _____




Dm B^b/D Dm




Trem-ble lit-tle li - on man, you'll nev-er set - tle an - y of your_

F C^{sus}4




— scores. — Your grace is wast - ed in your face, your

B^bmaj7 F/A Gm⁷ F



bold-ness stands a-lone a-mong the wreck. Now

C^{sus}4 B^bmaj7 F/A Gm⁷ F



learn from your moth-er or else spend your days bit - ing your own neck.

Dm B \flat 6 F

But it was not your fault, but mine. — And it was

Dm B \flat 6 F Dm B \flat 6 F

your heart on the line. — I real-ly f***ed it up this time, — did-n't I my —

C Dm B \flat 6

— dear? — But it was not your fault, but mine. —



F Dm B \flat 6 F Dm B \flat 6

— And it was your heart on the line. — I real-ly f***ed it up this time, —

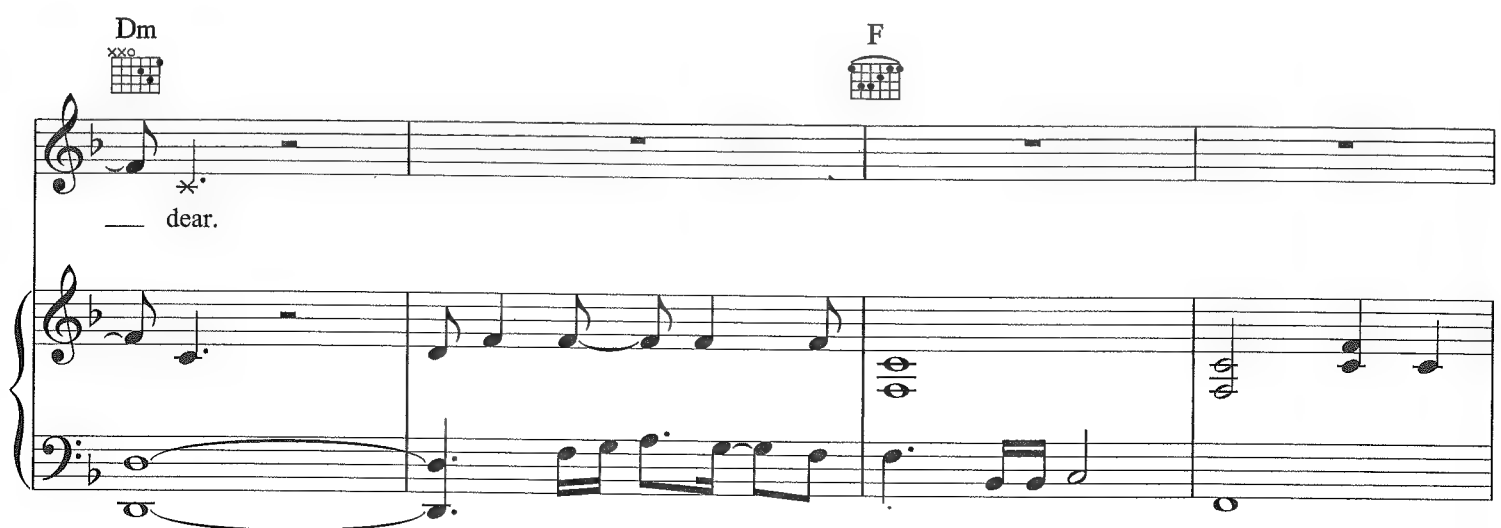




— did-n't I my— dear?— Did-n't I my—

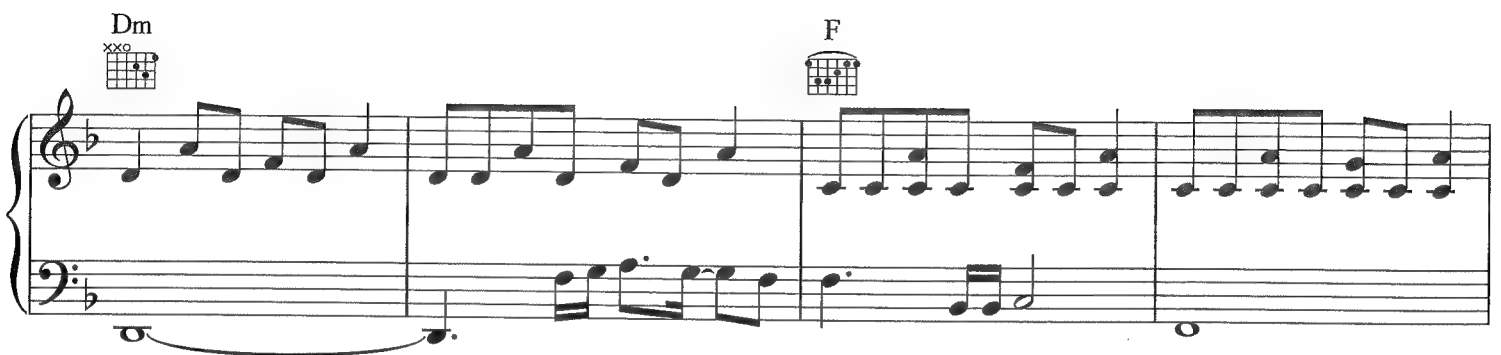








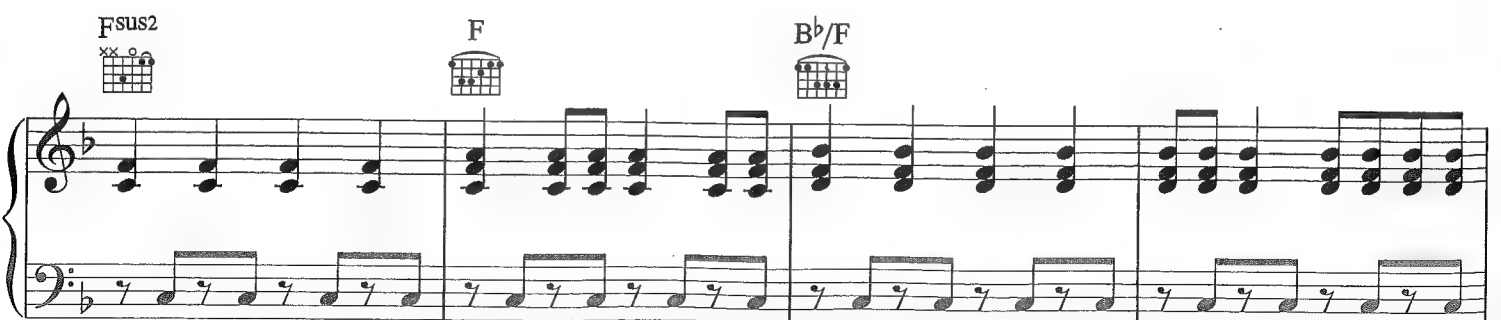
— dear.







F^{sus2}

F

B^b/F

F/C



F

B^b

Ah. _____ Ah. _____

F/C



F

B^b

_____ Ah. _____

F/C



F

B^b

_____ Ah. _____

F/C F B^b

Ah.

F/C F B^b

Ah.

F/C F B^b

But it was

N.C. F Dm B^b6 F

not your fault, but mine. And it was your heart on the line. I real-ly






f***ed it up this time, — did-n't I my — dear? —

 N.C.

But it was not your fault, but mine. And it was

your heart on the line. I real - ly f***ed it up this time,



did-n't I my — dear? — Did-n't I my — dear.

New York

Words & Music by Paloma Faith & Jodi Marr

Original key: G# minor

♩ = 97 (swung ♩'s)

Am Em/G D/F# Dm/F Am Em/G D/F#

1. The

2° only Am Em/G D/F# Dm/F (Both times) Am Em/G

days were long and the nights so cold, the pa- ges turned and the tale un- folds, he'd left me for an- oth - er la-
 (2.) wolves they howled for my lost soul, I fell down a deep black hole, he'd left me for an- oth - er la-

2° only (Both times)

D/F# Dm/F Am Em/G D/F# Dm/F

- dy. She stood so tall and she nev - er slept, there was not one mo - ment he could re - gret, he'd
 - dy. She poured the drinks and she poured the pow - er, dia- mond girl who could talk for hours, he'd

Am Em/G D/F# F

left me for an - oth - er la - dy, yeah... He took my
left me for an - oth - er la - dy, mmm... Now I am

C E7 Am G

hand one day and told me he was leav - ing, me dis - be - liev - ing, } and
on my own, he told me he was leav - ing and I was plead - ing }

Fsus² C E7 E7/G#

I I I I I I I I had to let him go...

Am G F C

Her name was New York, New York, and she

E7 E7/G# Am G F C

took his heart a - way, oh my. Her name was New York, New York, she had

1. E7 E7/G# Am G F Fm⁶ 6fr

pois-oned his sweet mind. Mmm. 2. The



2. Am G F

The great - est times, I












don't want to hear_ it. Your new laugh-ter lines, I don't wan-na hear_ it. The

new - found friends she in - tro - duced_ you to, I don't wan-na know_ them I just

wan-na be_ with you. Please don't make_ me go_ to_ New_ York,











New York, she took your heart a - way






oh my. Her name was New York, New York, she

pois- oned your sweet mind. Her name was New York, New York,

C E7 E7/G# Am G

She took your heart a - way, oh my. Her name was New

F C E7 E7/G#

York, New York, She pois - oned your sweet mind.

Am G F Fm6

She pois - oned your sweet mind.

Am Em/G D/F# Dm/F Am Em/G D/F#

Poker Face

Words & Music by Stefani Germanotta & Nadir Khayat

$\text{♩} = 119$

N.C.

The first system of musical notation for 'Poker Face'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest for three measures, followed by a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment starts with a rhythmic pattern of eighth and sixteenth notes in both hands. A 'Sub' (sub-octave) marking is placed below the vocal line for the first note, with the lyrics '(Muh, muh, muh,' underneath.

The second system of musical notation. The vocal line continues with a whole rest for two measures, then a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment continues with the same rhythmic pattern. The lyrics '(Muh, muh, muh, mah.)' are written below the vocal line, with a 'sim.' (simile) marking above the 'mah.' note. The system concludes with another whole rest for two measures, followed by a quarter note G5, an eighth note F#5, and a quarter note E5, with the lyrics '(Muh, muh, muh,' below.

The third system of musical notation. The vocal line begins with a whole rest for two measures, then a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment continues with the same rhythmic pattern. The lyrics '(Muh, muh, muh, mah.)' are written below the vocal line. The system concludes with another whole rest for two measures, followed by a quarter note G5, an eighth note F#5, and a quarter note E5, with the lyrics '(Muh, muh, muh,' below.

mah.) 1. I wan-na hold 'em like they do in Tex-as, please. Fold 'em, let 'em hit me, raise it,
 2. I wan-na roll with him, a hot pair we will be. A lit-tle gam-bl-ing is

ba-by stay with me. (I love it.) Luck and in-tu-i-tion play the cards with spades to start, and
 fun when you're with me. (I love it.) Rus-sian Rou-lette is not the same with-out a gun; and

af-ter he's been hooked I'll play the one that's on his heart. } (Oh, whoa,— oh,
 ba-by, when it's love, if it's not rough it is-n't fun. }

oh, oh, oh.) I'll get him hot, show him what I've got.—

(Oh, whoa, oh, oh, oh,) I'll get him hot, show him what I've got...

G#m



E



E/F#



B



Can't read my, can't read my, no he can't read - a my po - ker face.

F#/A#



F#



G#m



E



E/F#



(She's got me like no-bod - y.) Can't read my, can't read my, no he can't read - a my

B



F#/A#



F#



G#m



po - ker face.

(She's got me like no-bod - y.)

Po - po - po - po - ker face, po -

1.

N.C.

-po-po-ker face... (Muh, muh, muh, mah.) Po-po-po-po-ker face, po-po-po-ker face... (Muh, muh, muh, mah.)

2.

-po-po-ker face... (Muh, muh, muh, mah.) (Muh, muh, muh, mah.)

mah.) (Spoken:) I won't tell you that I love you, kiss or (Muh, muh, muh, mah.)

hug you, 'cause I'm bluff-in' with my muf-fin'; I'm not ly-ing, I'm just stun-nin' with my love glue-gunn-in'.

Just like a chick in the ca - si - no, take your bank be-fore I pay you out. I prom-ise this,
(Mah.)

(freely) promise this; check this hand, Can't read my, — can't read my, — no he can't read - a my
'cause I'm marvellous!

po - ker face. — (She's got me like no-bod - y.) Can't read my, — can't read my, —

— no he can't read - a my po - ker face. — (She's got me like no-bod - y.)

Play 3 times

F#

The musical score is written for guitar in E major (four sharps). It consists of four systems of music, each with a vocal line and a guitar accompaniment. The guitar part includes various chords and techniques indicated by diagrams and text. The lyrics are written below the vocal line, with some parts in parentheses indicating improvisation or specific phrasing. The score ends with a 'Play 3 times' instruction and a final chord diagram for F#.

Chord Diagrams:

- G#m**: 4fr (4th fret)
- E**
- E/F#**
- B**
- F#/A#**
- F#**
- G#m**: 4fr (4th fret)
- E**
- E/F#**
- B**
- F#/A#**
- F#** (Play 3 times)






Po - po - po - po - ker face, po - po - po - ker face... Po - po - po - po - ker face, po -







-po - po - ker face... Po - po - po - po - ker face, po - po - po - ker face... (Muh, muh, muh, (She's got me like no-bod - y.)






Po - po - po - po - ker face, po - po - po - ker face... Po - po - po - po - ker face, po - mah.) (Muh, muh, muh, mah.)








-po-po-ker face... Po-po-po-po-ker face, po - po-po-ker face... (Muh, muh, muh, mah.) (Muh, muh, muh, mah.)

Many Of Horror (When We Collide)

Words & Music by Simon Neil

Original key: D \flat major

$\text{♩} = 85$



You say "I love you, boy".



But I know you lie. I trust you all the same.



I don't know why.

D

A

'Cause when my back is turned, my bruises shine.

Bm

Our broken fair - y - tale.

A

G

So hard to hide. I still be - lieve.

A

It's you and me till the end of time. When

D  Bm 

we col-lide, we come to-geth-er. If we don't we'll al-ways be a-

- part. I'll take a bruise, I know you're worth it.

Bm  G 

When you hit me, hit me hard.

D  A 

Sit-ting in a wish-ing hole. Hop-ing it stays dry.

Bm



Feet cast in so-lid stone.

A



G



I've got Gill-i-gan's eyes.

I still be-lieve.



It's you and me till the end of time.

When

D



Bm



we col-lide, we come to-geth-er.

If we don't, we'll al-ways be a-

G D

- part. I'll take a bruise, I know you're worth it.

Bm G A

When you hit me, hit me hard. 'Cause you said love, was

Bm G A Bm A/C# D

let - ting us go a- gainst what our fu - ture is for...

F#m G A

Man - y of hor - ror.

Em D Bm

Em D A

Our fu - ture is for. Man - y of hor -

-ror. Whoa, whoa...

Em D Bm

Em D A

Whoa, whoa...

Bm G D/F#

I still be - lieve.

Chord diagrams shown:

- Em: E2, G2, B2
- D: D2, F#2, A2
- Bm: B2, D3, F#3
- F#m: F#2, A2, C#3
- G: G2, B2, D3
- A: A2, C#3, E3
- Bm: B2, D3, F#3
- G: G2, B2, D3
- D/F#: F#2, A2, D3

G A D

It's you and me till the end of time. When we col-lide, we come to-geth-er.

Bm G

If we don't, we'll al-ways be a-part. I'll

D Bm G

take a bruise, I know you're worth it. When you hit me, hit me hard.

N.C.

Sweet Disposition

Words & Music by Lorenzo Sillitto & Abby Mandagi

♩ = 136

D



First system of music. Treble clef, 4/4 time. Key signature: two sharps (F# and C#). The piano accompaniment in the left hand features a continuous eighth-note arpeggiated pattern labeled "echo". The vocal line in the right hand consists of whole rests.

D



Second system of music. Treble clef, 4/4 time. Key signature: two sharps. The piano accompaniment continues with the eighth-note arpeggiated pattern. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4, all under a slur. The lyrics "1. Sweet" are written below the first note, and "dis -" is written below the last note.

Bm



D



Third system of music. Treble clef, 4/4 time. Key signature: two sharps. The piano accompaniment continues with the eighth-note arpeggiated pattern. The vocal line continues with a half note G4, a half note A4, and a half note B4, all under a slur. The lyrics "po -" are written below the first note, and "si - tion." are written below the last note. The word "Drums" is written below the piano accompaniment in the right hand.

Bm



Nev -

D



Bm



er

D



too

soon.

Bm



2. Oh,

Cont. sim.

Dadd9



Bmadd11



reck - less
of des -

(3.)

Gmaj7add13



Dadd9



a - ban - don.
pe - ra - tion.

Bmadd11



Gmaj7add13



D



Like no - one's
I

Bm



watch
played them




- ing _____ for _____ you. _____
 _____ you. _____




— } A




mo - ment, a love, a dream, a lie. A kiss, a cry, our




rights, our wrongs. A mo - ment, a love, a dream, a lie. A

mo - ment, a love, a dream, a lie. Just stay—

there 'cause I'll—

D Bm⁹ Gmaj⁹

be com - ing o - ver.

E⁹sus⁴ D Bm⁹

While our blood's still young, so—

Gmaj⁹ E⁹sus⁴ D

Bm⁹Gmaj⁹E⁹sus⁴

young

it runs

and won't stop

till

it's o -

D

Bm⁹Gmaj⁹

- ver.

Won't

E⁹sus⁴1.
N.C.

stop

to

sur - ren - der.

2.
D

3. Songs - der.

(Mo - ment, a love, a





dream, a lie. A kiss, a cry, Won't stop till it's o -
 our rights, our wrongs.) (A





- ver. _____ Won't
 mo - ment, a love, a dream, a lie. A kiss, a cry, our

1, 2.  3.  N.C.

stop till it's o -
 rights, our wrongs.) (A rights, to sur - ren - der.

Drums



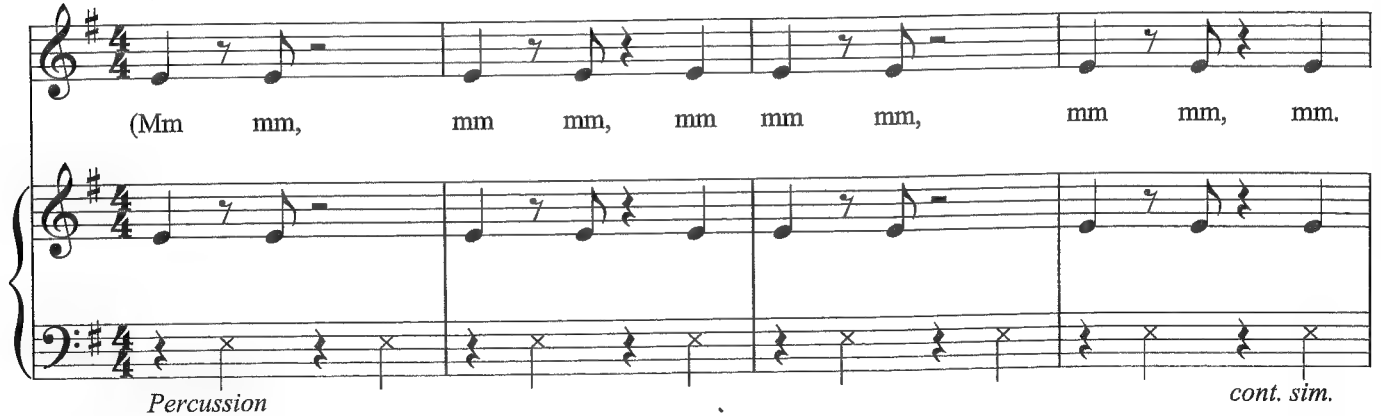

She Said

Words & Music by Benjamin Ballance-Drew, Eric Appapoulay,
Casell & Tom Goss

Original key: E♭ minor

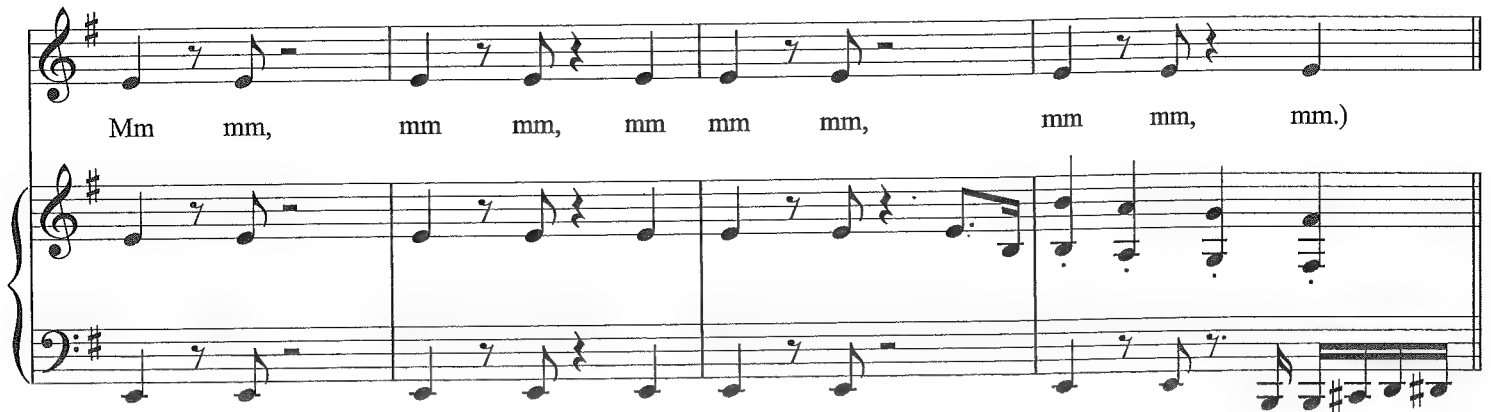
♩ = 148 ♪ = 

N.C.




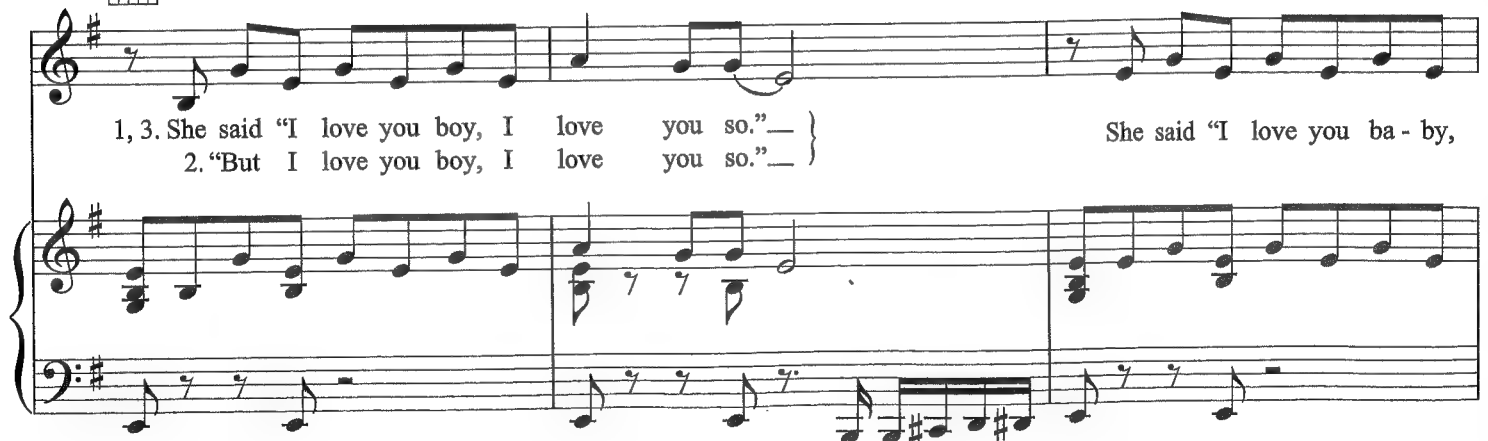
(Mm mm, mm mm, mm mm mm, mm mm, mm.)

Percussion cont. sim.



Mm mm, mm mm, mm mm mm, mm mm, mm.)

Em 



1, 3. She said "I love you boy, I love you so."— } She said "I love you ba - by,
2. "But I love you boy, I love you so."— }



oh, oh, oh, oh, oh."



She said "I love you more than words can say."



To Coda II

She said "I love you ba - a - a - a - a - by."

To Coda I

Em



Drums

Em



So I said— "What you're say-ing girl, it

B7



can't be right. How can you be in love with me?—

Em



We on - ly just met to - night." So she said—

"Boy, I loved you from the start.——

B7

When I first heard 'Love Goes Down'— some-thing start-ed burn-ing

G

in my heart."—— I said "Stop—— this cra - zy

B7

talk,—— and leave right

G

B

D.S. al Coda I

now and close the door."

She said

Coda I

Em

So now I'm up in the courts, plead-ing my case from the wit-ness box.
 'Cause she like the sound of my mu-sic, which makes her a fan of my mu-sic.

Tell-ing the judge and the jur-y the same thing that I said to the cops
 'S'why 'Love Goes Down' makes her lose it, 'cause she can't sep-a-rate the man from the mu-sic.

B

on the day that I got ar-rest-ed "I'm in-no-cent" I pro-test-ed,
 And I'm say-ing all this in the stand while my girl cries tears in the gal-ler-y.

1.

She just feels re - ject - ed, had her heart bro - ken by some-one she's ob - sessed with.
This has got big - ger than I ev - er could have planned,

2.



like that song by the Zu - tons, 'Val - er - ie'. 'Cept the jur - y don't look like they're buy - ing it,

B



this is mak - ing me ner - vous. Arms crossed, screwed face, like I'm try - ing it,

G



their eyes fixed on me like I'm mur - der - ous. They wan - na lock me up

B



and throw a - way the key. They wan - na send me down,

B⁷



N.C.

e-ven though I told them she...

Drums

D.S. al Coda II

♩ Coda II

B⁷



So I said "Then why the hell you got-ta treat me this way?" —

Em



You don't know what love is. — You

B⁷



would-n't do this if you — did. —

rit.

N.C.

Esus⁴



No no no no. Oh.

Starry Eyed

Words & Music by Ellie Goulding & Jonny Lattimer

♩ = 150

Fm



E♭/B♭



D♭/A♭



Oh, oh, star - ry eyed. Oh, oh,

A♭



Fm



E♭/B♭



D♭/A♭



star - ah-ah-ah. Oh, oh, star - ry eyed, star - ry eyed,

A♭



Fsus4



star - ry eyed. Hit, hit, hit, hit, hit me with light - ning.

Fm

E^b/B^bD^b/A^b

1. Han - die bars
2. So we burst

that I let___ go,___
in - to col - ours,___

let___ go___
col - ours___

for an - y - one...
and ca - rou - sels...

Fm

E^b/B^bD^b/A^b

Take me in
Fall head first

and I'll throw___ out___
like pa - per planes

my___ heart...
and___ play -

Cm⁷

Fm



— and get a new___ one... }
— ground___ games... }

Next thing,

we're touch - ing.





You

A^badd9D^b6





look at me, it's like you

hit me___ with light - ning._____





Ah,___ ah._____

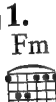



Oh, ev-'ry-bod-y's star - ry eyed, and ev-'ry-bod - y





glows. Oh, ev-'ry-bod-y's star - ry eyed, and my bod - y goes..

Whoa, oh, oh, ah, ah. Whoa, oh, oh, ah, ah.

1.







Whoa, oh, oh.

2.    



Whoa, oh, oh, whoa-ah - ah - ah - ah, oh, oh, oh, oh.

Next thing, we're touch - ing. Next thing, we're touch - ing.

Next thing, we're touch - ing. Next thing,

we're touch - ing. — Next thing, we're touch - ing.



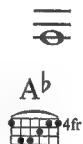
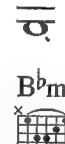
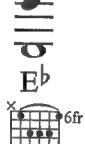
Next thing, we're touch - ing. Next thing, we're touch - ing.



Next thing, we're touch - ing. Hit me with light - ning.



Oh, ev-'ry-bod-y's star - ry eyed. and ev-'ry-bod-y



glows. Oh, ev-'ry-bod-y's star - ry eyed, and my bod - y goes...

N.C.



Oh,

ev-'ry-bod-y's star - ry eyed,

and ev-'ry-bod-y

Fm

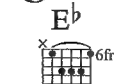


glows.

Oh,

ev-'ry-bod-y's star - ry eyed,

and my bod-y goes._



(vocal ad lib.)

Whoa, oh, oh,

ah, ah.

Whoa, oh, oh,

ah, ah.



Whoa, oh, oh,

Ah, hoo.

Try Sleeping With A Broken Heart

Words & Music by Jeff Bhasker, Alicia Keys & Patrick Reynolds

Heavily ♩ = 84

N.C.

Piano introduction in 4/4 time, featuring a bass line with eighth notes and a treble line with whole notes.

B \flat

C



1. E - ven if you were a mil - lion miles a - way,

F

B \flat



I could still feel you in my bed, near me, touch me, feel me.





And e - ven at the bot-tom of the sea, I could still hear in - side my

head, tell - in' me, touch me, feel me.












And all the time you were tell - in' me lies. So, to-night.










I'm gon-na find a way to make it with - out you. To-night.



I'm gon - na find a way to make it with - out you.



I'm gon - na hold on to the times that we had, to -



To Coda ⊕

-night, I'm gon - na find a way to make it with - out you.



2. Have you ev - er tried sleep - in' with a bro - ken heart? Well, you could try sleep - in' in my

bed, lone - ly, own me, no-bod - y ev - er shut it down like



you. You wore the crown, you made my bod - y feel heav-en bound. Why don't you



hold me, need me, I thought you told me you'd nev - er leave me?



3. Look - in' in the sky I could see your face, and I know right where I fit

in. Take me, make me, you know that al - ways be in

D.S. al Coda



love with you, right till the end. Oh, so to-night.

♠ *Coda*



An - y - bod - y could have told you right from the start,



— it's 'bout to fall a - part. So rath - er than hold on to a bro - ken dream,



I'll just hold on - to love. And I could find a way to make




it, don't hold on too tight, I'll make it with -



-out you, to - night. So, to - night I'm gon - na find a way to make



it, with - out you. To - night I'm gon - na find a way to make
















it with - out you. I'm gon - na hold on to the times.



that we had, to - night, I'm gon - na find a way to make.



















it with-out you. (*Hold on.*)

Gm C F B^b C B^b/D B^b F^{sus}⁴/A F/A F

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat). The guitar chords are indicated above the staff: Gm, C, F, B^b, C, B^b/D, B^b, F^{sus}⁴/A, F/A, and F. The vocal line consists of eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with various chord voicings.

B^b F/A Gm C^{sus}⁴ C F Gm F/A B^b C B^b/D

La la la la la la la, la la la la la la la

The second system continues the musical piece. The guitar chords are B^b, F/A, Gm, C^{sus}⁴, C, F, Gm, F/A, B^b, C, and B^b/D. The vocal melody includes the lyrics "La la la la la la la, la la la la la la la". The piano accompaniment continues with a steady rhythm.

C B^b/D C/E F Gm F/A B^b C B^b/D C B^b/D C/E

la, la la la la la la la la la la la la

The third system of music shows the continuation of the vocal melody and piano accompaniment. The guitar chords are C, B^b/D, C/E, F, Gm, F/A, B^b, C, B^b/D, C, B^b/D, and C/E. The vocal line includes the lyrics "la, la la la la la la la la la la la la".

F Gm F/A B^b C B^b/D F

la la la la la la la

N.C. *Repeat and fade*

The fourth system concludes the piece. The guitar chords are F, Gm, F/A, B^b, C, B^b/D, and F. The vocal melody ends with the lyrics "la la la la la la la". The system includes a double bar line and the instruction "N.C." (No Chords) and "Repeat and fade".

Use Somebody

Words & Music by Caleb Followill, Nathan Followill,
Jared Followill & Matthew Followill

♩ = 136

Chord diagrams: C, C/E, Fmaj⁹

Oh, oh.

Chord diagrams: C, C/E, Fmaj⁹

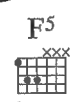
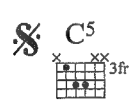
Oh, oh.

Chord diagrams: Am⁷, C, Fmaj⁹

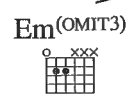
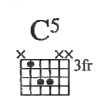
Oh, oh.



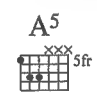
Oh, _____ oh. _____ 1. I've been roam-ing a - round, _____



_____ al - ways look-ing down _____ at all _____ I see. _____
 (2.) _____ and all you know _____ and how _____ you speak. _____
 (3.) _____ while you live it up, _____ I'm off _____ to sleep. _____



Paint - ed fac - es fill the plac - - es I _____ can't reach. _____
 Count - less lov - ers, un - der - cov - - er of _____ the street. _____
 Wag - ing wars _____ to shake the poet _____ and _____ the beat. _____



_____ You know _____ that I could use some - bod - y. _____
 _____ You know _____ that I could use some - bod - y. _____
 _____ I hope _____ it's gon - na make you no - tice. _____

C⁵F⁵

You know_ that I could
 You know_ that I could
 I hope_ it's gon - na

A⁵C⁵

use some - bod - y.
 use some - bod - y.
 make you no - tice.

1.

2, 3.

2. Some - one_ like you_

Some-one like
 some-one like

you_ Oh,
 me_



oh_

2° Some - one like

me_

C C/E Fmaj⁹

Oh, oh.

2° Some - one like me.

C C Fmaj⁹

Oh, oh.

Some - bod - y.

Am⁷ C Fmaj⁹

Oh, oh.

To Coda Φ D.S. al Coda

3. Off in the night

Φ Coda D⁵ 5fr

Go let it out. Go

F#5



D5



let it out. Go let it out. Go let it out. Go

F#5



B5



let it out. Go let it out. Go let it out.

C



C/E



Fmaj9



Am7



C



Fmaj9



Some-one like you...

Am⁷

C

Fmaj⁹

Some - bod - y. _____

Some-one like you. _____

Am⁷

C

Fmaj⁹

Some - bod - y. _____

Some-one like you. _____

Am⁷

C

Fmaj⁹

Some - bod - y. _____

I've been roam-ing a - round, _____

C



C/E

Fmaj⁹add13

al - ways look - ing down _____ at all _____ I see. _____

Whatcha Say

Words & Music by Imogen Heap, Jonathan Rotem,
Kisean Anderson & Jason Derülo

Original key: B major

♩ = 75

N.C.

Wha wha wha wha what did she say? _____

The first system of musical notation for the song 'Whatcha Say'. It features a vocal line in 4/4 time with a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note B4, a half note A4, and a half note G4. The lyrics 'Wha wha wha wha what did she say?' are written below the notes, with a blank line for the final word. The piano accompaniment consists of a right hand playing a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left hand playing a sequence of eighth notes (F#3, G3, A3, B3, A3, G3, F#3).

Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____

The second system of musical notation. The vocal line continues with a half note B4, a half note A4, and a half note G4. The lyrics 'Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____' are written below the notes. The piano accompaniment continues with the same eighth note sequence in the right hand and left hand.

Mm, what-cha say, _____ mm, that it's all for the best? _____ Of course it is.

The third system of musical notation. The vocal line continues with a half note B4, a half note A4, and a half note G4. The lyrics 'Mm, what-cha say, _____ mm, that it's all for the best? _____ Of course it is.' are written below the notes. The piano accompaniment continues with the same eighth note sequence in the right hand and left hand.






1. I was so wrong for so long On - ly try-'na please my - self. (My - self.) - Girl,
 2. How could I live with my - self know-ing that I let our love go? (Love go.) - And






I was caught up in her lust when I don't real-ly want no-one else. So,
 ooh, what'd I do with one chance. I just got-ta let you know.






no, I know I should've treat-ed you bet - ter, but me and you were meant to last for - ev - er.
 I know what I did was-n't clev - er, but me and you were meant to be to - geth - er.






— So let me in, give me an-oth-er chance to real-ly be your man. } 'Cause when the
 — So let me in, give me an-oth-er chance to real-ly be your man. }

F C Am G

roof caved in and the truth came out I just did - n't know what to do But when

F C Am Em

I be-come a star we'll be liv-ing so large I'll do an - y - thing for you. So tell me girl...

F C Am G

Mm, what-cha say, mm, that you on - ly meant well? Well, of course you did.

F C Am Em

Mm, what-cha say, mm, that it's all for the best? Of course it is.

F C Am G

Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____

F C Am Em

Mm, what-cha say? _____ Wha wha wha wha what did she say? _____


F C Am G

Girl, tell me what-cha say I, (Say I.) I don't want you to leave me though you caught me cheat - in'.

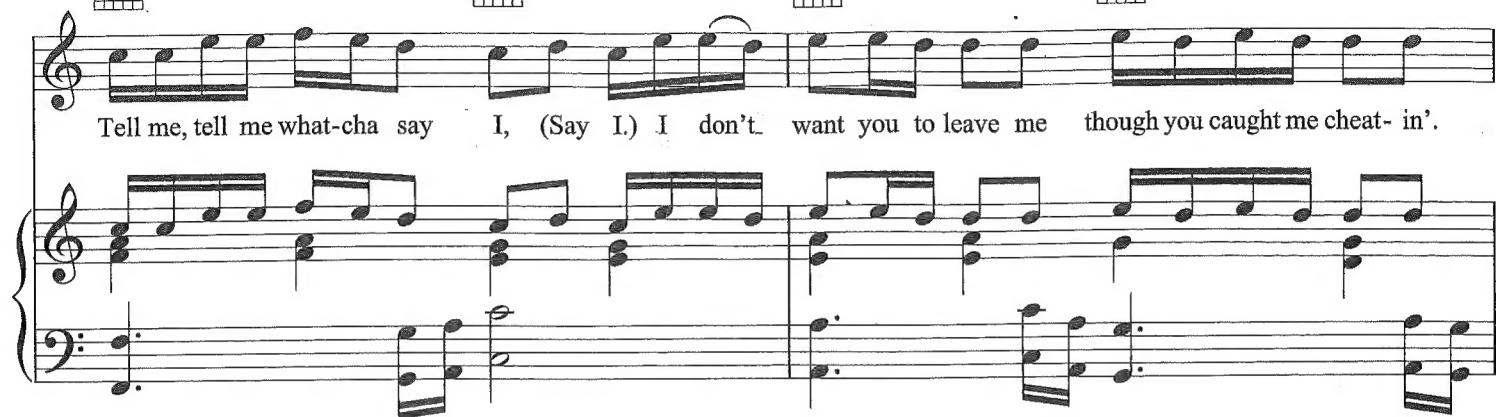
F C Am Em

Tell me, tell me what-cha say I, (Say I.) I real-ly need you in my life 'cause things ain't right, girl.


F C Am G



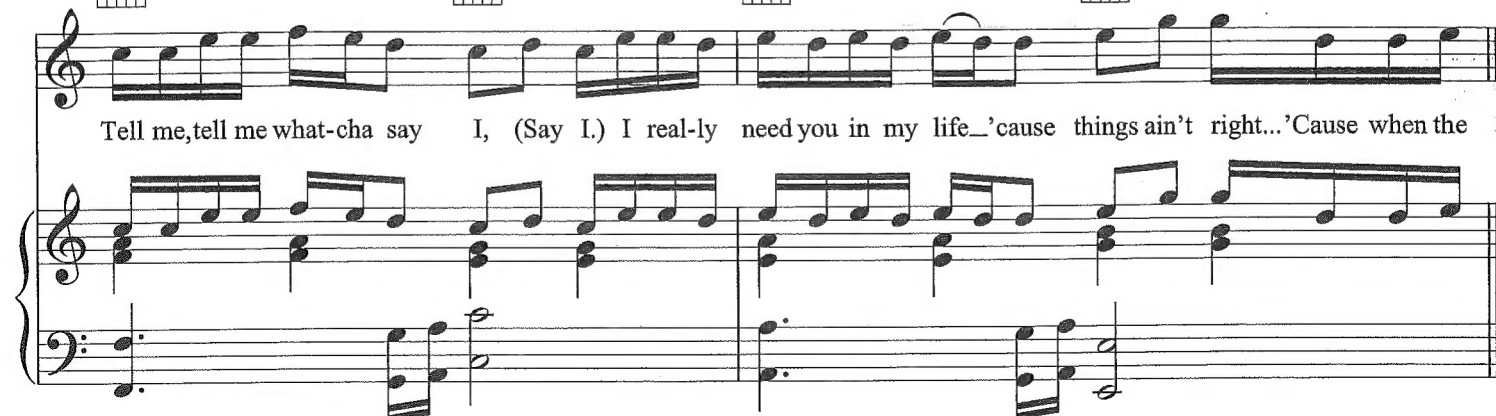
Tell me, tell me what-cha say I, (Say I.) I don't want you to leave me though you caught me cheat- in'.



F C Am Em



Tell me, tell me what-cha say I, (Say I.) I real-ly need you in my life_'cause things ain't right...'Cause when the




F C Am G



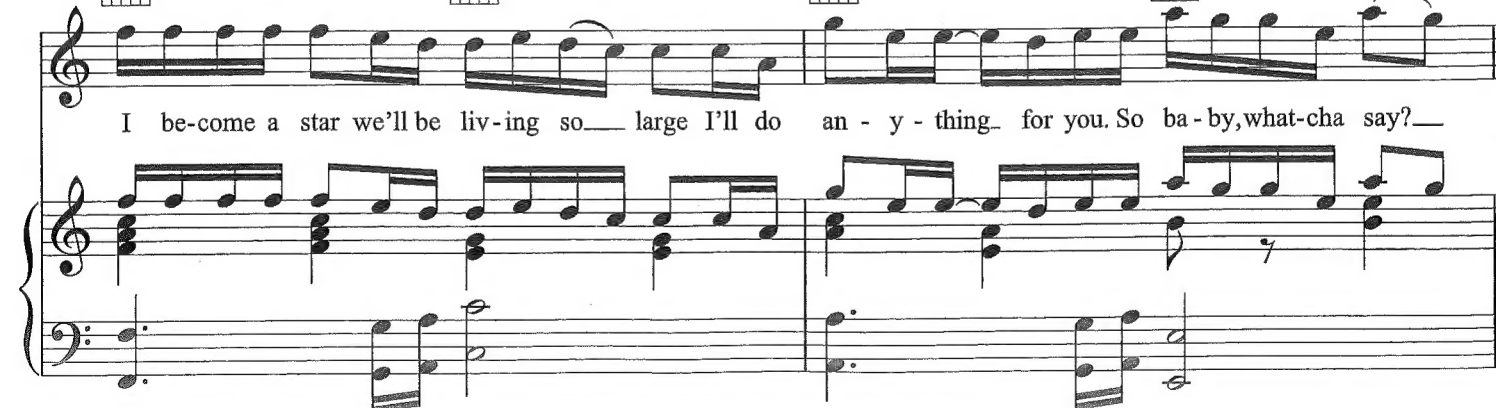
roof caved in and the truth came_ out I just did -n't know what_ to do_ But when



F C Am Em



I be-come a star we'll be liv-ing so_ large I'll do an - y - thing_ for you. So ba - by, what-cha say?_



F C Am G

Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____

F C Am Em

Mm, what-cha say, _____ mm, that it's all for the best? _____ Of course it is. _____

F C Am G

Mm, what-cha say, _____ mm, that you on - ly meant well? _____ Well, of course you did. _____

F C N.C.

Mm, what-cha say? _____ Wha wha wha wha what did she say? _____

Twenty huge hit songs
arranged for piano, voice and guitar.

BAD BOYS Alexandra Burke feat. Flo-Rida

BROKEN STRINGS James Morrison feat. Nelly Furtado

THE CLIMB Joe McElderry

CRY ME OUT Pixie Lott

DON'T STOP BELIEVIN' Journey

FIGHT FOR THIS LOVE Cheryl Cole

FIREFLIES Owl City

HALO Beyoncé

I GOTTA FEELING The Black Eyed Peas

I'M YOURS Jason Mraz

LITTLE LION MAN Mumford & Sons

MANY OF HORROR (WHEN WE COLLIDE) Biffy Clyro

NEW YORK Paloma Faith

POKER FACE Lady Gaga

SHE SAID Plan B

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SWEET DISPOSITION The Temper Trap

TRY SLEEPING WITH A BROKEN HEART Alicia Keys

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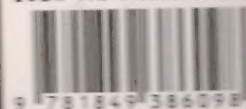
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